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كتاب

شكرستان

در نحوي زبان پارسي

تصنيف

يونس اوكسفردي

A

GRAMMAR

OF THE

PERSIAN LANGUAGE.

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چو عندليب فصاحت فروشد اي حافظ

تو قدر او بسخن كفتن دري بشكن

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MDCCLXXI.

THE

PREFACE.

THE Perſian language is rich, melodious, and elegant; it has been ſpoken for many ages by the greateſt princes in the politeſt courts of Aſia; and a number of admirable works have been written in it by hiſtorians, philoſophers, and poets, who found it capable of expreſſing with equal advantage the moſt beautiful and the moſt elevated ſentiments.

It muſt ſeem ſtrange, therefore, that the ſtudy of this language ſhould be ſo little cultivated at a time when a taſte for general and diffuſive learning ſeems univerſally to prevail; and that the fine productions of a celebrated nation ſhould remain in manuſcript upon the ſhelves of our publick libraries, without a ſingle admirer who

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might open their treaſures to his countrymen, and diſplay their beauties to the light. But if we conſider the ſubject with a proper attention, we ſhall diſcover a variety of cauſes which have concurred to obſtruct the progreſs of Eaſtern literature.

Some men never heard of the Aſiatick writings, and others will not be convinced that there is any thing valuable in them; ſome pretend to be buſy, and others are really idle; ſome deteſt the Perſians, becauſe they believe in Mahomet, and others deſpiſe their language, becauſe they do not underſtand it: we all love to excuſe, or to conceal our ignorance, and are ſeldom willing to allow any excellence beyond the limits of our own attainments; like the ſavages who thought that the ſun roſe and ſet for them alone, and could not imagine that the waves, which ſurrounded their iſland, left coral and pearls upon any other ſhore.

Another obvious reaſon for the neglect of the Perſian language is the great ſcarcity of books, which are neceſſary to be read before it can be perfectly learned: the greater part of them are preſerved in the different muſeums and libraries of Europe, where they are ſhown more as objects of curioſity than as ſources of information; and are admired, like the characters on a Chineſe ſcreen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are ſtudied by every man of a liberal education, and diffuſe a general refinement through our part of the world, the works of the Perſians, a nation equally diſtinguiſhed in ancient hiſtory, are either wholly unknown to us, or conſidered as entirely deſtitute of taſte and invention. But if this branch of literature has met with ſo many obſtructions from the ignorant, it has, certainly, been checked in its progreſs by the learned themſelves; moſt of whom have confined their ſtudy to the

he compares to Petrarch: if that extraordinary man had added a knowledge of the Aſiatick languages to his other acquiſitions, we ſhould by this time have ſeen the poems and hiſtories of Perſia in an European dreſs, and any other recommendation of them would have been unneceſſary.

But there is yet another cauſe which has operated more ſtrongly than any before mentioned towards preventing the riſe of oriental literature; I mean the ſmall encouragement which the princes and nobles of Europe have given to men of letters. It is an indiſputable truth that learning will always flouriſh moſt where the ampleſt rewards are propoſed to the induſtry of the learned; and that the moſt ſhining periods in the annals of literature are the reigns of wiſe and liberal princes, who know that fine writers are the oracles of the world, from whoſe teſtimony every king, ſtateſman, and hero muſt expect the cenſure or approbation of poſterity. In the old ſtates of Greece the higheſt

honours

honours were given to poets, philoſophers, and orators; and a ſingle city (as an eminent writer* obſerves) in the memory of one man, produced more numerous and ſplendid monuments of human genius than moſt other nations have afforded in a courſe of ages.

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whoſe works remain to the preſent age the models of taſte and elegance; and the writers whom Auguſtus protected brought their compoſitions to a degree of perfection which the language of mortals cannot ſurpaſs. Whilſt all the nations of Europe were covered with the deepeſt ſhade of ignorance, the Califs in Aſia encouraged the Mahometans to improve their talents, and cultivate the fine arts; and even the Turkiſh Sultan, who drove the Greeks from Conſtantinople, was a patron of literary merit, and was himſelf an ele-

* Aſcham.

gant poet. The illuſtrious family of Medici invited to Florence the learned men whom the Turks had driven from their country; and a general light ſucceeded to the gloom which ignorance and ſuperſtition had ſpread through the weſtern world. But that light has not continued to ſhine with equal ſplendour; and though ſome ſlight efforts have been made to reſtore it, yet it ſeems to have been gradually decaying for the laſt century: it grows very faint in Italy; it ſeems wholly extinguiſhed in France; and whatever ſparks of it remain in other countries are confined to the cloſets of humble and modeſt men, and are not general enough to have their proper influence.

The nobles of our days conſider learning as a ſubordinate acquiſition, which would not be conſiſtent with the dignity of their fortunes, and ſhould be left to thoſe who toil in a lower ſphere of life: but they do not reflect on the many advantages which the ſtudy of polite letters would

give

give peculiarly to perſons of eminent rank and high employments; who, inſtead of relieving their fatigues by a ſeries of unmanly pleaſures or uſeleſs diverſions, might ſpend their leiſure in improving their knowledge, and in converſing with the great ſtateſmen, orators, and philoſophers of antiquity.

If learning in general has met with ſuch little encouragement, ſtill leſs can be expected for that branch of it which lies ſo far removed from the common path, and which the greater part of mankind have hitherto conſidered as incapable of yielding either entertainment or inſtruction: if pains and want be the lot of a ſcholar, the life of an orientaliſt muſt certainly be attended with peculiar hardſhips. Gentius, who publiſhed a beautiful Perſian work called *The Bed of Roſes*, with an uſeful but inelegant tranſlation, lived obſcurely in Holland, and died in miſery. Hyde, who might have contributed greatly towards the progreſs of eaſtern learning, formed a number of expenſive projects with that view, but had not the ſupport

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and aſſiſtance which they deſerved and required. The labours of Meninſki immortalized and ruined him: his dictionary of the Aſiatick languages is, perhaps, the moſt laborious compilation that was ever undertaken by any ſingle man; but he complains in his preface that his patrimony was exhauſted by the great expence of employing and ſupporting a number of writers and printers, and of raiſing a new preſs for the oriental characters. M. d'Herbelot, indeed, received the moſt ſplendid reward of his induſtry: he was invited to Italy by Ferdinand II. duke of Tuſcany, who entertained him with that ſtriking munificence which always diſtinguiſhed the race of the Medici: after the death of Ferdinand, the illuſtrious Colbert recalled him to Paris, where he enjoyed the fruits of his labour, and ſpent the remainder of his days in an honourable and eaſy retirement. But this is a rare example: the other princes of Europe have not imitated the duke of Tuſcany; and Christian VII. was reſerved to be the protector of the eaſtern muſes in the preſent age.

Since the literature of Aſia was ſo much neglect-ed, and the cauſes of that neglect were ſo various, we could not have expected that any ſlight power would rouze the nations of Europe from their in-attention to it; and they would, perhaps, have perſiſted in deſpiſing it, if they had not been ani-mated by the moſt powerful incentive that can in-fluence the mind of man: intereſt was the ma-gick wand which brought them all within one circle; intereſt was the charm, which gave the languages of the Eaſt a real and ſolid importance. By one of thoſe revolutions, which no human prudence could have foreſeen, the Perſian language found its way into India; that rich and celebra-ted empire, which, by the flouriſhing ſtate of our commerce, has been the ſource of incredible wealth to the merchants of Europe. A variety of cauſes, which need not be mentioned here, gave the Engliſh nation a moſt extenſive power in that kingdom: our India company began to take un-der their protection the princes of the country,

by whofe protection they gained their firft fettlement; a number of important affairs were to be tranfacted in peace and war between nations equally jealous of one another, who had not the common inftrument of conveying their fentiments; the fervants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning; it was found highly dangerous to employ the natives as interpreters, upon whofe fidelity they could not depend; and it was at laft difcovered that they muft apply themfelves to the ftudy of the Perfian language, in which all the letters from the Indian princes were written. A few men of parts and tafte, who refided in Bengal, have fince amufed themfelves with the literature of the Eaft, and have fpent their leifure in reading the poems and hiftories of Perfia; but they found a reafon in every page to regret their ignorance of the Arabick language, without which their knowledge muft be very

very circumſcribed and imperfect. The languages of Aſia will now, perhaps, be ſtudied with uncommon ardour; they are known to be uſeful, and will ſoon be found inſtructive and entertaining; the valuable manuſcripts that enrich our publick libraries will be in a few years elegantly printed; the manners and ſentiments of the eaſtern nations will be perfectly known; and the limits of our knowledge will be no leſs extended than the bounds of our empire.

It was with a view to facilitate the progreſs of this branch of literature, that I reduced to order the following inſtructions for the Perſian language, which I had collected ſeveral years ago; but I would not preſent my grammar to the publick till I had conſiderably enlarged and improved it: I have, therefore, endeavoured to lay down the cleareſt and moſt accurate rules, which I have illuſtrated by ſelect examples from the moſt elegant writers; I have carefully compared my work with every compoſition of the ſame

nature that has fallen into my hands; and though on ſo general a ſubject I muſt have made ſeveral obſervations which are common to all, yet I flatter myſelf that my own remarks, the diſpoſition of the whole book, and the paſſages quoted in it, will ſufficiently diſtinguiſh it as an original production. Though I am not conſcious that there are any eſſential miſtakes or omiſſions in it, yet I am ſenſible that it falls very ſhort of perfection, which ſeems to withdraw itſelf from the purſuit of mortals, in proportion to their endeavours of attaining it; like the taliſman in the Arabian tales, which a bird carried from tree to tree as often as its purſuer approached it. But it has been my chief care to avoid all the harſh and affected terms of art which render moſt didactick works ſo tedious and unpleaſant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any enquiries into general grammar, or from entering into thoſe ſubjects which have already been

been ſo elegantly diſcuſſed by the moſt ſagacious philoſopher *, the moſt learned divine †, and the moſt laborious ſcholar of the preſent age ‡.

It was my firſt deſign to prefix to the grammar a hiſtory of the Perſian language from the time of Zenophon to our days, and to have added a copious praxis of tales and poems extracted from the claſſical writers of Perſia; but as thoſe additions would have delayed the publication of the grammar, which was principally wanted, I thought it adviſeable to reſerve them for a ſeparate volume, which the publick may expect in the courſe of the enſuing winter. I have made a large collection of materials for a general hiſtory of Aſia, and for an account of the geography, philoſophy, and literature of the eaſtern nations, all which I propoſe to arange in order, if my more ſolid and more important ſtudies will allow me any intervals of leiſure.

* See Hermes. † A ſhort introduction to Engliſh grammar.

‡ The grammar prefixed to the dictionary of the Engliſh language.

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I cannot forbear acknowledging in this place the ſignal marks of kindneſs and attention, which I have received from many learned and noble perſons; but General Carnac has obliged me the moſt ſenſibly of them, by ſupplying me with a valuable collection of Perſian manuſcripts on every branch of eaſtern learning, from which many of the beſt examples in the following grammar are extracted. A very learned Profeſſor * at Oxford has promoted my ſtudies with that candour and benevolence which ſo eminently diſtinguiſh him; and many excellent men that are the principal ornaments of that univerſity have conferred the higheſt favours on me, of which I ſhall ever retain a grateful ſenſe: but I take a ſingular pleaſure in confeſſing that I am indebted to a foreign nobleman for the little knowledge which I have happened to acquire of the Perſian language; and that my zeal for the poetry and philology of the Aſiaticks were owing to his converſation,

* Dr. HUNT.

and

and to the agreeable correſpondence with which he ſtill honours me.

Before I conclude this preface, it will be proper to add a few remarks upon the method of learning the Perſian language, and upon the advantages which the learner may expect from it. When the ſtudent can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruſe the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he need not burden his mind with thoſe that deviate from the common form, as they will be inſenſibly learned in a ſhort courſe of reading. By this time he will find a dictionary neceſſary, and I hope he will believe me, when I aſſert from a long experience, that whoever poſſeſſes the admirable work of Meninſki will have no occaſion for any other dictionary of the Perſian tongue. He may proceed by the help of this work to analyſe the paſ-

ſages quoted in the grammar, and to examine in what manner they illuſtrate the rules; in the mean time he muſt not neglect to converſe with his living inſtructor, and to learn from him the phraſes of common diſcourſe, and the names of viſible objects, which he will ſoon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I muſt caution him againſt condemning a work as defective, becauſe he cannot find in it every word which he hears; for ſounds in general are caught very imperfectly by the ear, and many words are ſpelt and pronounced very differently.

The firſt book that I would recommend to him is the Guliſtán or Bed of Roſes, a work which is highly eſteemed in the Eaſt, and of which there are ſeveral tranſlations in the languages of Europe: the manuſcripts of this book are very common; and by comparing them with the printed edition of Gentius, he will ſoon learn the beautiful flowing hand uſed in Perſia, which conſiſts of bold

ſtrokes and flouriſhes, and cannot be imitated by our types. It will then be a proper time for him to read ſome ſhort and eaſy chapter in this work, and to tranſlate it into his native language with the utmoſt exactneſs; let him then lay aſide the original, and after a proper interval let him turn the ſame chapter back into Perſian by the aſſiſtance of the grammar and dictionary: let him afterwards compare his ſecond tranſlation with the original, and correct its faults according to that model. This is the exerciſe ſo often recommended by the old rhetoricians, by which a ſtudent will gradually acquire the ſtyle and manner of any author, whom he deſires to imitate, and by which almoſt any language may be learned in ſix months with eaſe and pleaſure. When he can expreſs his ſentiments in Perſian with tolerable facility, I would adviſe him to read ſome elegant hiſtory or poem with an intelligent native, who will explain to him in common words the moſt refined expreſſions that occur in reading,

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and will point out the beauties of learned allusions and local images. The most excellent book in the language is in my opinion the collection of tales and fables called *Anvar Soheili* by Hussein Vaéz, surnamed Cashefi, who took the celebrated work of Bidpai or Pilpay for his text, and has comprised all the wisdom of the eastern nations in fourteen beautiful chapters. At some leisure hour he may desire his Munshi or writer to transcribe a section from the Gulistan, or a fable of Cashefi, in the common broken hand used in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Persians: he must not be discouraged by the difficulty of reading the Indian letters, for the characters are in reality the same with those in which our books are printed, and are only rendered difficult by the frequent omission of the diacritical points, and the want of regularity in the position of the words: but we all know that we are often at a loss to read letters

letters which we receive in our native tongue; and it has often been proved that a man who has a perfect knowledge of any language, may with a proper attention decypher a letter in that idiom, though it be written in characters which he has never ſeen before, and of which he has no alphabet.

In ſhort, I am perſuaded that whoever will ſtudy the Perſian language according to my plan, will in leſs than a year be able to tranſlate and to anſwer any letter from an Indian prince, and to converſe with the natives of India, not only with fluency, but with elegance. But if he deſires to diſtinguiſh himſelf as an eminent tranſlator, and to underſtand not only the general purport of a compoſition, but even the graces and ornaments of it, he muſt neceſſarily learn the Arabick tongue, which is blended with the Perſian in ſo ſingular a manner, that one period often contains both languages wholly diſtinct from each other in expreſſion and idiom, but perfectly united in ſenſe and

ſtruction. This muſt appear ſtrange to an European reader; but he may form ſome idea of this uncommon mixture, when he is told that the two Aſiatick languages are not mixed like the words of Roman and Saxon origin in this period, "The true cauſe is right reaſon, conformable to the nature of things; which calls us "to duty by commanding, deters us from ſin by "forbidding*;" but as we may ſuppoſe the Latin and Engliſh to be connected in the following ſentence, "*The true* lex *is* recta ratio, *conformable* naturæ, *which by commanding* vocet ad "officium, *by forbidding* à fraude deterreat."

A knowledge of theſe two languages will be attended with a variety of advantages to thoſe who acquire it: the Hebrew, Chaldaick, Syriack, and Ethiopian tongues are dialects of the Arabick, and bear as near a reſemblance to it as the Ionick to the Attick Greek; the jargon of Indoſtan, very improperly called the language of the Moors, con-

* See Middleton's Life of Cicero, Vol. III. p. 351.

tains

tains ſo great a number of Perſian words, that I was able with very little difficulty to read the fables of Pilpai which are tranſlated into that idiom; the Turkiſh contains ten Arabick or Perſian words for one originally Scythian, by which it has been ſo refined that the modern kings of Perſia were fond of ſpeaking it in their courts: in ſhort, there is ſcarce a country in Aſia or Africa from the ſource of the Nile to the wall of China, in which a man who underſtands Arabick, Perſian, and Turkiſh may not travel with ſatisfaction, or tranſact the moſt important affairs with advantage and ſecurity.

As to the literature of Aſia, it will not, perhaps, be eſſentially uſeful to the greater part of mankind, who have neither leiſure nor inclination to cultivate ſo extenſive a branch of learning; but the civil and natural hiſtory of ſuch mighty empires as India, Perſia, Arabia, and Tartary cannot fail of delighting thoſe who love to view the great picture of the univerſe, or to learn by what degrees the

the moſt obſcure ſtates have riſen to glory, and the moſt flouriſhing kingdoms have ſunk to decay: the philoſopher will conſider thoſe works as highly valuable, by which he may trace the human mind in all its various appearances, from the rudeſt to the moſt cultivated ſtate: and the man of taſte will undoubtedly be pleaſed to unlock the ſtores of native genius, and to gather the flowers of unreſtrained and luxuriant fancy.

كتاب

شكرستان

درنحوي زبان پارسي

A
GRAMMAR
OF THE
PERSIAN LANGUAGE.

OF LETTERS.

THE learner is ſuppoſed to be acquainted with the common terms of grammar, and to know that the Perſians write their characters from the right hand to the left.

There are thirty-two Perſian letters.

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Alif.	ـا	ا	ـا	ا	A.
Ba.	ـب	ب	ـبـ	بـ	B.
Pa.	ـپ	پ	ـپـ	پـ	P.
Ta.	ـت	ت	ـتـ	تـ	T.
Sa.	ـث	ث	ـثـ	ثـ	S.
Jim.	ـج	ج	ـجـ	جـ	J.
Chim.	ـچ	چ	ـچـ	چـ	Ch.
Hha.	ـح	ح	ـحـ	حـ	Hh.
Kha.	ـخ	خ	ـخـ	خـ	Kh.
Dal.	ـد	د	ـد	د	D.
Zal.	ـذ	ذ	ـذ	ذ	Z.
Ra.	ـر ـر	ر ر	ـر ـر	ر ر	R.
Za.	ـز ـز	ز ز	ـز ـز	ز ز	Z.
Zha.	ـژ	ژ	ـژ	ژ	Zh.
Sin.	ـس	س	ـسـ	سـ	S.
Shin.	ـش	ش	ـشـ	شـ	Sh.
Sſad.	ـص	ص	ـصـ	صـ	Sſ.
Zzad.	ـض	ض	ـضـ	ضـ	Zz.
Ta.	ـط	ط	ـطـ	طـ	T.

	IV.	III.	II.	I.	
	Finals.		Initials and Medials.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Zza.	ـظ	ظ	ـظـ	ظـ	Zz.
Ain.	ـع	ع	ـعـ	عـ	A.
Gain.	ـغ	غ	ـغـ	غـ	Gh.
Fa.	ـف	ف	ـفـ	فـ	F.
Kaf.	ـق	ق	ـقـ	قـ	K.
Caf.	ـک ـك	ک ك	ـکـ ـكـ	کـ or كـ	K.
Gaf.	ـگ ـگ	گ گ	ـگـ ـگـ	گـ گـ	G.
Lam.	ـل	ل	ـلـ	لـ	L.
Mim.	ـم	م	ـمـ ـمـ	مـ	M.
Nun.	ـن	ن	ـنـ	نـ	N.
Vau.	ـو	و	ـو	و	V.
Ha.	ـه ـہ	ه ہ	ـهـ ـہـ	هـ	H.
Ya.	ـي	ي	ـيـ	يـ	Y.

The ſecond and fourth columns of theſe letters from the right hand are uſed only when they are connected with a preceding letter; as محمد Mohammed. Every letter ſhould be connected with that which follows it, except theſe ſeven; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which are never joined to the following letter,

letter, as will appear from the words برك berk *a leaf*, داوري daveri *a dominion.*

Though the perfect pronunciation of these letters can be learned only from the mouth of a Persian or an Indian, yet it will be proper to add a few observations upon the most remarkable of them.

OF CONSONANTS.

It will be needless to say much of the three first consonants ب پ ت since their sound is exactly the same as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Persian بار, پير, and تو.

ث

This letter, which the Arabs pronounce like a *th*, has in Persian the same sound with a س or *s*, as ابو ليث Abu Leis, *a proper name.* It might, therefore, have been rejected from the Persian alphabet without any inconvenience; but it is useful in showing the origin of words, as it is seldom, or never, used in any that are not Arabick. The same may be observed of the following letters ح ص ض ط ظ ع غ ق which rarely occur in words originally Persian.

ج and چ

The firſt of theſe letters anſwers to our ſoft *g* in *gem*, which a Perſian would write جم, or to our *j* in *jar* جار: the ſecond of them چ ſounds exactly like our *ch* in the words *cherry*, *cheek*; as چرکس Chirkés *Circaſſia*.

ح

ح is a very ſtrong aſpirate, and may be expreſſed in our characters by a double *h*, as حال hhál *a condition.*

خ

خ is formed in the throat, and has a ſound like the German *ch*; but the Perſians pronounce it leſs harſhly than the Arabs, and give it the ſound of *c* before *a*, *o*, or *u* in the Tuſcan dialect, as خان chan *a lord*, which a Florentine would pronounce like *can*. This is the word ſo variouſly and ſo erroneouſly written by the Europeans. The ſovereign lord of Tartary is neither the *cham*, as our travellers call him, nor the *han*, as Voltaire will have it, but the خان khán, or cán, with an aſpirate on the firſt letter.

د

د anſwers exactly to our *d* in *deer* دیر.

ذ

This letter, which the Arabs pronounce *dh*, has in Perſian the ſound of ز *z*, and is often confounded with it; thus they write گذشتن and گزشتن guzeſhten *to paſs*. It is ſeldom uſed but in Arabick words; though it ſometimes occurs in words purely Perſian, as اذربیجان azarbiján *the province of Media*, ſo called from اذر azar, an old word for *fire*, becauſe the adorers of fire, if we believe the Aſiatick hiſtorians, firſt built their temples in that province.

ر

ر and the three liquids ل م ن are pronounced exactly like our *r*, *l*, *m*, *n*; as ارام arám *reſt*, لاله láleh *a tulip*, مار már *a ſerpent*, نان nán *bread*. But ن before a ب has the ſound of *m*, as گنبد kumbed *a tower*, عنبر amber *ambergris*.

ز

ژ

ژ has the ſound of our *z*, as لالهزار lalehzár *a bed of tulips*.

ژ

This letter has the ſound of our *ſ* in the words *pleaſure*, *treaſure*; and correſponds preciſely with the ſoft *g* of the French in *gens*, or their *j* in *jour*. It may be expreſſed in our characters by *zh*, as ژاله zháleh *dew*; for it has the ſame relation to *z* which *ſh* has to *s*.

س and ش

س and ش are our *s* and *ſh*, as سليم شاه Selim ſháh *king Selim*.

ص ض ط ظ

Theſe four letters are pronounced by the Arabs in a manner peculiar to themſelves; but in Perſian they are confounded with other letters. ص differs little from س as صددر Saddar *the name of a Perſian book*; and ط has nearly the ſame ſound with ت as عطر otr *eſſence*; a word often uſed in Engliſh ſince our connection with India, to denote

denote the precious perfume called *otter of roſes*. The word is Arabick, as the letters ع and ط ſufficiently prove. ض and ظ differ very little from ز; but they are pronounced more forcibly, and may be expreſſed by zz, as نظامي Nezzámi *the name of a poet*; خضر Khezzar *the name of a prophet in the eaſtern romances.*

ع and غ

Theſe two letters are extremely harſh in the pronunciation of the Arabs. The ſound of ع, ſays Meninſki, *eſt vox vituli matrem vocantis*; but in Perſian it is a ſort of vowel, and anſwers generally to our broad *a*, as عرب Arab *the Arabians*; عين áin *a fountain.* Sometimes it has a ſound like our *o*, as in the word before-mentioned, عطر *perfume.* As to غ it is commonly pronounced in Perſia like our hard *gh* in the word *ghoſt*, as غلام gholám *a boy*, *a ſervant.*

ف

ف has the ſound of *f* in *fall*, as فال fal *an omen.*

ق and ك

ق is another harſh Arabick letter, but in Perſian it is often

often confounded with ک, which has the sound of our *k*, as کرمان Kermán *the province of Carmania*; قاف Kaf *a fabulous mountain in the Oriental tales.*

گ

When ک has three points above it, the Persians give it the sound of *g* in the word *gay*, as گلستان gulistán *a bed of roses*; but these points are very seldom written in the Persian manuscripts; so that the distinction between ک *k* and گ *g* can be learned only by use: thus they often write کلاب *rose-water*, and pronounce it gulab.

ن م ل

See the remark on ر. These letters are the liquids *l*, *m*, *n*, *r*.

ه is a slight aspiration, and is often redundant, as بهار behár *the spring*, which is pronounced almost like beár; هرات Herat *a city in the province of Corasan*, which the Greeks called Aria: ه therefore is the *h* of the French in *honnête*, whence came our *honest* without an aspiration. At the

end of a word it frequently ſounds like a vowel, as كه ke, which has the ſame ſenſe and pronunciation as the Italian *che* which.

OF VOWELS.

The long vowels are ا و ي, and may be pronounced as *a*, *o*, *ee* in the words *call*, *ſtole*, *feed*; as خان khán *a lord*, اورا ora *to him*, نيز neez *alſo*; but the ſhort vowels are expreſſed by ſmall marks, two of which are placed above the letter, and one below it, as بَ ba or be, بِ be or bi, بُ bo or bu; thus,

اَگَر اَنْ تُرْكِ شِيرَازي بَدَسْت اَرَد دِلِ مَارَا
بَخَالِ هِنْدُوِيَش بَخْشَمْ سَمَرْقَنْد وُ بُخَارَارَا

Egher ân turki Shirázi bedeſt âred dili mára
Bekháli hindúiſh bakhſhem Samarcandu Bokhárára.

The mark ْ placed above a conſonant ſhows that the ſyllable ends with it, as سَمَرْقَنْدي Sa-mar-can-di *a native of Samarcand*; the firſt of which ſyllables is ſhort, the ſecond and third long by poſition, and the laſt long by nature: but this belongs to the proſody. Theſe ſhort

vowels

vowels are very ſeldom written in the Perſian books; and the other orthographical marks are likewiſe uſually ſuppreſſed, except Medda ˜, Hamza ء, and Teſhdid ّ; the two firſt of which are the moſt common.

Medda above an ا gives it a very broad ſound, as آن aun: Hamza ſupplies the place of ي in words that end in ه; it therefore ſometimes repreſents the article, as نامۀ náméï *a book*, or denotes the former of two ſubſtantives, as نافۀ مشك náfeï muſhk, *a bag of muſk*; or, laſtly, it marks the ſecond perſon ſingular in the compound preterite of a verb, as دادۀ dádéï, which would regularly be داده اي dádeh i, *thou haſt given.* Teſhdid ſhows a conſonant to be doubled, as طرّه turreh *a lock of hair.*

The omiſſion of the ſhort vowels will at firſt perplex the ſtudent; ſince many words that are compounded of the ſame conſonants, have different ſenſes according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every ſhort vowel a kind of obſcure ſound very common in Engliſh, as in the words *ſun*, *bird*, *mother*, which a Mahometan would write without any vowel, *ſn*, *brd*, *mthr*; thus the Perſian word بد bd may be pronounced like our *bud.*

Vau

Vau و and Ya ي are often uſed as conſonants, like our *v* and *y*; thus, وان Van *a town in Armenia*; جوان juván *juvenis*, *giovane*, young; يمن Yemen, that province of Arabia which we call *the happy*; خدايار Khodayár, a proper name ſignifying *the friend of God*. و before ا often loſes its ſound, as خوان khán *a table*.

I would not adviſe the learner to ſtudy the parts of ſpeech until he can read the Perſian characters with tolerable fluency; which he will ſoon be able to do, if he will ſpend a few hours in writing a page or two of Perſian in Engliſh letters, and reſtoring them after a ſhort interval to their proper characters by the help of the alphabet. I ſhall cloſe this ſection with a piece of Perſian poetry written both in the Aſiatick and European characters: it is an ode by the poet Haſiz, the firſt couplet of which has been already quoted; and a tranſlation of it ſhall be inſerted in its proper place.

بده ساقي مي باقي كه در جنّت نخواهي يافت
كنار آب ركناباد وگلگشت مصلّارا

Bedéh ſákée meï bákée ke der jennet nekháhi yaft,
Kunári âbi rucnabád va gulghéſhti muſellára.

فغان

فغان كين لوليان شوخ شيرينكار شهرآشوب
چنان بردند صبر از دل كه تركان خوان يغمارا

Fugán keïn lulián ſhokhi ſhiringári ſhehrâſhob
Chunán berdendi ſabr az dil ke turkan khani yagmára.

ز عشق ناتمام ما جمال يار مستغنيست
بآب و رنگ و خال و خطّ چه حاجت روي زيبارا

Ze eſhki nátemámi má jemáli yári muſtagniſt
Beâb u reng u khál u khatt che hájet ruyi zibára.

حديث از مطرب و مي گو وراز دهر كمتر جو
كه كس نكشود و نكشايد بحكمت اين معمّارا

Hadís az mutrebu mei gú varázi dehri kemter jú
Ke kes nekſhud u nekſhaied behikmet ein moammára.

من از آن حسن روزافزون كه يوسف داشت دانستم
كه عشق از پردهٔ عصمت برون ارد زليخارا

Men az ân huſni ruzafzún ke yuſuf daſhti daneſtem
Ke eſhk az perdéï iſmet berún áred zuleikhára.

نصيحت گوش كن جانا كه از جان دوستتر دارند
جوانان سعادتمند پند پير دانارا

Nasíhet góſhi kun jána ke az ján doſtiter darend
Juvánáni ſaádetmendi pendi péeri danára.

بدم گفتي و خرسندم عفاك الله نكو گفتي
جواب تلخ ميزيبد لب لعل شكرخوارا

Bedem gufti va khurſendem afák alla neku gufti
Javabi telkhi mizeibed lebi lâli ſhekerkhára.

غزل گفتي ودر سفتي بيا وخوش بخوان حافظ
كه بر نظم تو افشاند فلك عقد ثريارا

Gazel gufti vadurr ſufti beá vakhoſh bukhán Hafiz
Ke ber názmi to afſháned felek ikdi ſuriára.

In this ſpecimen of Perſian writing the learner will obſerve a few combinations of letters, which he muſt by no means forget; as لا lamelif, compounded of ل *l* and ا *a*, in the word مصلا moſella: but the moſt uſual combinations are formed with ح ج چ خ which have the ſingular property of cauſing all the preceding letters to riſe above the line, as بخارا bokhára, نخچير nakchéer, تصحيح tas-héeh. The letters that precede م *m* are alſo ſometimes raiſed.

The

The Arabick characters, like those of the Europeans, are written in a variety of different hands; but the most common of them are the نسخي Niskhi, the تعليق Tâlík or *hanging*, and the شكسته Shekesteh, or *broken*. Our books are printed in the Niskhi hand, and all Arabick manuscripts, as well as most Persian and Turkish histories, are written in it; but the Persians write their poetical works in the Tâlík, which answers to the most elegant of our Italick hands. As to the Shekesteh, it is very irregular and inelegant, and is chiefly used by the idle Indians, who will not take time to form their letters perfectly, or even to insert the diacritical points; but this hand, however difficult and barbarous, must be learned by all men of business in India, as the letters from the princes of the country are seldom writ in any other manner. A specimen of these different forms of writing are engraved, and inserted at the end of this Grammar.

OF NOUNS,

AND FIRST OF GENDERS.

The reader will ſoon perceive with pleaſure a great reſemblance between the Perſian and Engliſh languages, in the facility and ſimplicity of their form and conſtruction: the former, as well as the latter, has no difference of termination to mark the gender, either in ſubſtantives or adjectives: all inanimate things are neuter, and animals of different ſexes either have different names, as پسر puſer *a boy*, کنیز keneez *a girl*, or are diſtinguiſhed by the words نر ner, *male*, and ماده madé *female*, as شیر نر ſheeri ner *a lion*, شیر ماده ſheeri madé *a lioneſs*.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ه added to it, as معشوق maſhuk *a friend*, *amicus*, معشوقه maſhúka *a miſtreſs*, *amica*, as in this verſe:

گل در بر ومي بر کف و معشوقه بکامست

Flowers are in my boſom, wine in my hand; and my miſtreſs yields to my deſire.

but

but in general, when the Perſians adopt an Arabick noun of the feminine gender, they make it neuter, and change the final ه into ت; thus نعمة nimet *a benefit* is written نعمت: and almoſt all the Perſian nouns ending in ت, which are very numerous, are borrowed from the Arabs.

OF CASES.

The Perſian ſubſtantives, like ours, have but one variation of caſe, which is formed by adding the ſyllable را to the nominative in both numbers; and anſwers often to the dative, but generally to the accuſative caſe in other languages: as,

Nominative, پسر puſer *a child.*
Dative and Acc. پسررا puſerra *to a child* or *the child.*

When the accuſative is uſed indefinitely, the ſyllable را is omitted, as گل چیدن gul chíden *to gather a flower*, that is, *any flower*; but when the noun is definite or limited, that ſyllable is added to it, as گلرا چید gulra chíd *he gathered the flower*, that is, *the particular flower*. There is no genitive caſe in Perſian; but when two ſubſtantives of different meanings come together, a keſra or

ſhort *e* (ِ) is added in reading to the former of them, and the latter remains unaltered, as مشكِ ختن *the muſk of Tartary*, which muſt be read muſhke Khoten. The ſame rule muſt be obſerved before a pronoun poſſeſſive; as پسرِ من puſere men *my child*; and before an adjective; as شمشيرِ تابناك ſhemſhire tabnak *a bright ſcimitar*. If the firſt word ends in ا or و the letter ي is affixed to it; as پاشا paſha *a baſha*, پاشاي موصل paſháï Mouſel *the baſha of Mouſel*, ميوها mivaha *fruits*, ميوهاي شيرين mivaháï ſhireen *ſweet fruits*: if nouns ending in ه come before other nouns or adjectives, the mark Hamza ء is added to them, as چشمهٔ حيوان cheſhméï heyván *the fountain of life*.

The other caſes are expreſſed for the moſt part, as in our language, by particles placed before the nominative, as

Vocative, اي پسر ai puſer *O child*.
Ablative, از پسر az puſer *from a child*.

The poets, indeed, often form a vocative caſe by adding ا to the nominative, as ساقيا ſakia *O cup-bearer*, شاها ſhaha *O king*; thus Sadi uſes بلبلا bulbula as the vocative of بلبل bulbul *a nightingale*,

بلبلا مژدهٔ بهار بیار
خبر بد ببوم باز بگذار

Bring, O nightingale, the tidings of ſpring; leave all unpleaſant news to the owl.

In ſome old compoſitions the particle مر mer is prefixed to the accuſative caſe; as مر اورا دیدم mer ora dedem *I ſaw him*; but this is either obſolete or inelegant, and is ſeldom uſed by the moderns.

The reader, who has been uſed to the inflexions of European languages, will, perhaps, be pleaſed to ſee an example of Perſian nouns, as they anſwer to the caſes in Latin:

گل gul *a roſe*, roſa.

	Singular.	Plural.
Nom.	گل *a roſe*, roſa.	گلها *roſes*, roſæ.
Gen.	گل *of a roſe*, roſæ.	گلها *of roſes*, roſarum.
Dat.	گلرا *to a roſe*, roſæ.	گلهارا *to roſes*, roſis,
Acc.	گلرا *the roſe*, roſam.	گلهارا *the roſes*, roſas.
Voc.	اي گل / Poet. گلا } *O roſe*, ô roſa.	اي گلها *O roſes*, ô roſæ.
Abl.	از گل *from a roſe* roſâ.	از گلها *from roſes*, roſis.

بلبل

بلبل bulbul *a nightingale.*

Singular.

Nom. and Gen. بلبل *a nightingale.*

Dat. and Acc. بلبلرا *to a nightingale.*

Voc. اي بلبل (Poet. بلبلا) O *nightingale.*

Abl. از بلبل *from a nightingale.*

Plural.

Nom. and Gen. بلبلان *nightingales.*

Dat. and Acc. بلبلانرا *to nightingales.*

Voc. اي بلبلان O *nightingales.*

Abl. از بلبلان *from nightingales.*

ساقي بيار باده كه آمد زمان گل
تا بشكنيم توبه دگر در ميان گل
حافظ وصال گل طلبي همچو بلبلان
جان كن فداي خاك ره باغبان گل

Boy, bring the wine, for the ſeaſon of the roſe approaches; let us again break our vows of repentance in the midſt of the roſes. O Hafiz, thou deſireſt, like the nightingales, the preſence of the roſe: let thy very ſoul be a ranſom for the earth where the keeper of the roſe-garden walks!

I ſhall

I ſhall in this manner quote a few Perſian couplets, as examples of the principal rules in this grammar: ſuch quotations will give ſome variety to a ſubject naturally barren and unpleaſant; will ſerve as a ſpecimen of the oriental ſtyle; and will be more eaſily retained in the memory than rules delivered in mere proſe.

OF THE ARTICLE.

Our article *a* is ſupplied in Perſian by adding the letter ي to a noun, which reſtrains it to the ſingular number; as, گلي guli *a ſingle roſe.*

رفتم بباغ صبحدمي تا چينم گلي
آمد بگوش ناگهم آواز بلبلي

One morning I went into the garden to gather *a* roſe, when on a ſudden the voice of *a* nightingale ſtruck my ear.

Without this termination گل gul would ſignify *roſes* or *flowers* collectively, as

مي خواه و گل فشان كن

Call for wine, and ſcatter flowers around.

When a noun ends in ه the idea of unity is expreſſed by the mark Hamza, as چشمۀ cheſméi *a ſingle fountain.*

OF NUMBERS.

From the two examples in a preceding ſection it appears, that the Perſian plural is formed by adding ان or ها to the ſingular: but theſe terminations are not, as in many languages, wholly arbitrary; on the contrary they are regulated with the utmoſt preciſion. The names of animals form their plural in ان, as

Singular.	Plural.
گرگ gurk *a wolf.*	گرگان gurkan *wolves.*
پلنگ pelenk *a tyger.*	پلنگان pelenkan *tygers.*

but words which ſignify things without life make their plurals by the addition of the ſyllable ها, as

بال bal *a wing.*	بالها balha *wings.*
ساحل ſahil *a ſhore.*	ساحلها ſahilha *ſhores.*

Both theſe plurals occur in the following elegant diſtich,

شب تاریک وبیم موج وگردابي چنین هایل
کجا دانند حال ما سبکباران ساحلها

The night is dark; the fear of the waves oppreſſes us, and the whirlpool is dreadful! How ſhould thoſe, who bear light burdens on the ſhores, know the miſery of our ſituation?

There are, however, a few exceptions to theſe rules the names of perſons ſometimes make their plurals in ها as well as in ان, as شتر ſhütür *a camel*, شترها ſhütürha and شتران ſhütüran *camels*; and on the other ſide the names of things ſometimes have plurals in ان, as لب leb *a lip*, لبان leban *lips*.

Names of animals ending in ا or و form their plurals in يان, as دانا dana *a learned man*, دانايان danayan *learned men*; and thoſe that end in ه are made plural by changing the laſt letter into گان, as بچه peché *an infant*, بچگان pechégan *infants*; and ſometimes by adding گان as a ſeparate ſyllable; thus, فرشته feriſhte *an angel*, فرشته گان feriſhte gan *angels*.

If the name of a thing ends in ه, the final letter is abſorbed in the plural before the ſyllable ها, as خانه khané *a houſe*, خانها khanha *houſes*.

In ſome modern Perſian books, as the Life of Nader Shah and others, the plural often ends in ات or in جات if the ſingular has a final ه, as

Singular.	Plural.
نوازش nüwaziſh *a favour.*	نوازشات nüwaziſhat *favours.*
قلعة kalat *a caſtle.*	قلعجات kalajat *caſtles.*

but

but these must be considered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Persians, have begun to destroy even the beautiful simplicity of their language.

It must not be omitted, that the Arabick substantives frequently have two sorts of plurals, one formed according to the analogy of the Persian nouns, and another after the irregular manner of the Arabians; as عيب aib *a vice*, عيبها aibha and عوايب avaîb *vices*; قلعه kalah *a castle*, قلعها kalaha and قلاع kalaa *castles*; نايب nayib *a viceroy*, plur. نواب naváb, which our countrymen have mistaken for the singular number, and say very improperly *a nabob*. This is one argument out of a great number to prove the impossibility of learning the Persian language accurately without a moderate knowledge of the Arabick; and if the learner will follow my advice, he will peruse with attention the Arabick grammar of Erpenius * before he attempts to translate a Persian manuscript.

* There are two fine editions of this grammar, the first published by the very learned Golius, and the second by the late Albert Schultens; both these Orientalists have added a number of Arabick odes and elegies, which they have explained in excellent notes: but these editions are scarce, and Meninski has inserted in his grammar the substance of Erpenius, with many new remarks.

OF ADJECTIVES.

The Persian adjectives admit of no variation, but in the degrees of comparison. The positive is made comparative by adding to it تر and superlative by adding ترين, as

خوب khub *fair*, خوبتر khubter *fairer*, خوبترين khubterin *fairest*.

Our *than* after a comparative is expressed by the preposition از, as

بياض روي تو روشنتر از رخ روز
سواد زلف تو تاريکتر از ظلمت داج

The brightness of thy face is more splendid than the cheek of day; the blackness of thy locks is darker than the hue of night.

ماه نيکوست ولي روي تو زيباتر از وست
سرو دلجوست ولي قدّ تو دلجوتر ازوست

The moon is bright, but thy face is brighter than it; the cypress is graceful, but thy shape is more graceful than the cypress.

An adjective is ſometimes uſed ſubſtantively, and forms its plural like a noun, as حکیمان hhakiman *the wiſe*; if it be a compounded adjective the ſyllables ان and را denoting the plural number and the oblique caſe, are placed at the end of it, as صاحبدل ſahibdil *an honeſt man*; oblique صاحبدلرا ſahibdilra; plural صاحبدلان ſahibdilan, oblique صاحبدلانرا ſahibdilanra;

فرو مانند پري رويان زآن عارض
خجل گشتند سمن بويان زآن کاکل

The damſels with faces like angels are dejected at the ſight of that cheek; the nymphs with the fragrance of jeſſamine are filled with envy when they view thoſe curls.

OF PRONOUNS.

The perſonal pronouns are theſe which follow;

من men *I*.

Sing.	من men *I*.	Oblique,	مرا merá *me*.
Plur.	ما ma *we*.		مارا mára *us*.

تو to *Thou.*

Sing. تو to *thou.* Obl. ترا tura *thee.*
Plur. شما ſhumá *you* or *ye.* شمارا ſhumára *you.*

او o *He.*

Sing. او o *he*, *ſhe*, or *it.* Obl. اورا óra *him*, *her*, or *it.*
Plur. ايشان iſhán *they.* ايشانرا iſhánra *them.*

The poets often uſe شان for ايشان, as

همیرفتم وکوفتم مغز شان
تهي کردم از پيکر نغز شان

I went, and bruiſed their helmets; I disfigured their beautiful faces.

After a prepoſition او is often changed into وي or و or اوي oë, as

چون شاه جهاندار بنمود روي
زمينرا ببوسيد وشد پيش اوي

When t king of the world ſhowed his face, the general kiſſed the ground, and advanced before him.

Ferduſi.

Sometimes

Sometimes after the prepoſition ب *in*, the letter د is inſerted to prevent the hiatus, as بدو bedo for باو beö *in it*; the ſame may be obſerved of بدان bedân for بآن bëân *in that*, بدين bedeen for بآين *in this*

The poſſeſſives are the ſame with the perſonals, and are diſtinguiſhed by being added to their ſubſtantives, as

Sing. دل من dili men *my heart*.

دل تو dili to *thy heart*.

دل او or وي dili o *his* or *her heart*.

Plur. دلهاي ما dilhaï ma *our hearts*.

دلهاي شما dilhaï ſhuma *your hearts*.

Poet. تان

دلهاي ايشان dilhaï iſhân *their hearts*.

Poet. شان

They are often expreſſed in the ſingular number by theſe final letters م em, ت et, and ش eſh, and after an ا or ه by ام am, ات at, and اش aſh: but after nouns ending in ا elif or و vau the letter ي ya is inſerted before the finals م ت ش, as

* In the ſame manner and from the ſame motive the old Romans added a *d* to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uſes *tibid* for *tibi*,

Omnem crede diem *tibid* illuxiſſe ſupremum.

دلم dilem *my heart.*
دلت dilet *thy heart.*
دلش dileſh *his* or *her heart.*

جامۀ ام jámeï am *my robe.*
جامۀ ات jámeï at *thy robe.*
جامۀ اش jámeï aſh *his* or *her robe.*

مویم mûïm *my hair.*
مویت mûït *thy hair.*
مویش mûïſh *his* or *her hair.*

In poetry, and ſometimes in proſe, the oblique caſes of the perſonal pronouns are alſo expreſſed by م ت and ش, as

خوشا شیراز ووضع بي مثالش
خداوندا نکهدار از زوالش

Joy be to Shiraz and its charming borders! O heaven, preſerve *it* from decay!

Theſe oblique caſes are joined to any word in the ſentence which the poet finds convenient: thus in the couplet juſt quoted the pronoun ش *it* is added to مثال; ſo in the following diſtich, ت the dative of تو *thou*, is placed after the conjunction گر gher *if*,

بمي سجاده رنكين كن كرت پير مغان كويد
كه سالك بيخبر نبود زراه ورسم منزلها

Tinge the ſacred carpet with wine, if the maſter of the feaſt orders *thee*; for he that travels is not ignorant of the ways and manners of banquet-houſes.

Our reciprocal pronouns *own* and *ſelf* are expreſſed in Perſian by the following words, which are applicable to all perſons and ſexes;

Nom. خود or خودش Oblique, خودرا
خويش or خويشتن خويشتن را
or خوي

thus we may uſe

من خود *myſelf.* ما خود *ourſelves.*
تو خود *thyſelf.* شما خود *yourſelves.*
او خود *his* or *herſelf.* ايشان خود *theirſelves* *.

* I here uſe *his ſelf* and *their ſelves* inſtead of the corrupted words *himſelf* and *themſelves*; in which uſage I am juſtified by the authority of Sidney, and of other writers in the golden age of our language: *ſelf* ſeems to have been originally a noun, and was, perhaps, a ſynonymous word for *ſoul*, according to Locke's definition of it; "*Self* is that conſcious thinking "thing, which is ſenſible or conſcious of pleaſure and pain, capable of "happineſs and miſery:" if this obſervation be juſt, the Arabs have exactly the ſame idiom, for their نفس *ſoul* anſwers preciſely to our *ſelf*, as صبي رمي نفسه في نهر "a boy threw *his ſelf* into a river."

خود is alſo joined like the Latin *ipſe* to every perſon of a verb, as

Sing.	Plur.
خود آمدم *ipſe veni.*	خود آمديم *ipſi venimus.*
خود آمدي *ipſe veniſti.*	خود آمديد *ipſi veniſtis.*
خود آمد *ipſe venit.*	خود آمدند *ipſi venerunt.*

The word خود ſeems to be redundant in the following beautiful lines of Sadi,

داني چه گفت مرا آن بلبل سحري
تو خود چه آدمي كز عشق بيخبري

Doſt thou know what the early nightingale ſaid to me?
"What ſort of man art thou, ſaid he, that canſt be
"ignorant of love?"

When خود is uſed as a pronoun poſſeſſive, it anſwers to the Greek σφέτερος, and ſignifies *my*, *thy*, *our*, *your*, *his* or *her*, and *their*, according to the perſon and number of the principal verb in the ſentence; of which I muſt borrow (for want of a better) the example quoted by De Dieu:

از

از كار خود خجل يافتم

I was aſhamed of *my* deed;

از سخن خود خجل يافت

He was aſhamed of *his* words.

The demonſtrative pronouns are the following:

اين *this*.

Sing.	اين *this*.	Oblique caſes,	اينرا
Plur.	اينان *theſe*.		اينانرا
	or اينها		or اينهارا

آن *that*.

Sing.	آن *that*.	Oblique caſes,	آنرا
Plur.	آنان *thoſe*.		آنانرا
	or آنها		or آنهارا

When اين een is prefixed to a noun, ſo as to form one word, it is frequently changed into ام im, as امشب imſheb *to-night*;

تعالي الله چه دولت دارم امشب
كه آمد ناگهان دلدارم امشب

Heaven! how great is my happineſs this night! for this night my beloved is come unexpectedly!

and

and امروز imrûz *to-day*;

روز عیش وطرب وعید صیامست امروز
کام دل حاصل وایام بکامست امروز

"This day is a day of mirth, and joy, and the feaſt of
"ſpring: this day my heart obtains its deſires, and
"fortune is favourable."

The relatives and interrogatives are ſupplied by the invariable pronouns که ke and چه che, of which the former uſually relates to perſons, and the latter to things: in the oblique caſes of theſe pronouns the final ه is abſorbed before the ſyllable را, as

Nom. که *who.* Oblique, کرا *whom.*
چه *which.* چرا *which.*

کي and چي are interrogatives, and are very often joined to the verb است, as کیست *who is it?* چیست *what is it?*

یاربّ آن شاهوش ماهرخ زهرهجبین
درّ یکتاي که وگوهر یکدانه کیست

O heaven! whoſe precious pearl, and whoſe ineſtimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus?

كدام kudám is alſo an interrogative pronoun, as

میخواره وسرگشته ورندیم ونظرباز
وانکس که چنین نیست در این شهر کدامست

We are fond of wine, wanton, diſſolute, and with rolling eyes; but *who* is there in this city that has not the ſame vices?

Our *ſoever* is expreſſed in Perſian by هر her or هران prefixed to the relatives, as

هرکه and هرانکه *whoſoever.*
هرچه and هرانچه *whatſoever.*

OF VERBS.

The Perſians have active and neuter verbs like other nations; but many of their verbs have both an active and neuter ſenſe, which can be determined only by the conſtruction. Theſe verbs have properly but one conjugation, and

and but three changes of tenſe; the imperative, the aoriſt, and the preterite; all the other tenſes being formed by the help of the particles مي and همي, or of the auxiliary verbs هستن or بودن *to be*, and خواستن *to be willing*. The paſſive voice is formed by adding the tenſes of the verb ſubſtantive شدن to the participle preterite of the active; as خوانده شد *it was read*. The inflexions of theſe auxiliaries muſt be here exhibited, and muſt be learned by heart, as they will be very uſeful in forming the compound tenſes of the active verbs.

بودن *to be.*

The preſent tenſe of this verb is irregular, but very eaſy, and muſt be carefully remembered, as it is the model for the variations of perſon in all tenſes.

Indicative Mood, Preſent Tenſe.

Sing.	ام *I am.*	Plur.	ايم *we are.*
	اي *thou art.*		ايد *you are.*
	است *he is.*		اند *they are.*

This tenſe joined to nouns, pronouns, or adjectives often coaleſces with them, and loſes the initial elif: as with pronouns,

Sing.

Sing. منم *ego ſum.* Plur. مايم *nos ſumus.*
توبي *tu es.* شمايد *vos eſtis.*
اوست *ille eſt.* ايشانند *illi ſunt.*

With adjectives,

شادم *I am glad.* شاديم *we are glad.*
شادي *thou art glad.* شاديد *you are glad.*
شادست *he is glad.* شادند *they are glad.*

The negatives are formed by prefixing نه or ن, as نه ام *I am not*, &c. but نه است is commonly written نيست *there is not*, as

راهيست راه عشق كه هيچش كناره نيست
آنجا جز آنكه جان بسپارند چاره نيست

" The path of love is a path to which there is no end,
" in which there is no remedy for lovers, but to give
" up their ſouls." *Hafiz.*

Second Preſent from the defective هستن *to be.*

Sing. هستم *I am.* Plur. هستيم *we are.*
هستي *thou art.* هستيد *you are.*
هست *he is.* هستند *they are.*

Preterite.

Preterite.

Sing	Plur.
بودم *I was.*	بوديم *we were.*
بودي *thou wast.*	بوديد *you were.*
بود *he was.*	بودند *they were.*

Preterite imperfect.

مي بودم   مي بودي   مي بود ، &c.

Compound Preterite.

بوده ام *I have been.*	بوده ايم *we have been.*
بوده اي or بودهٔ *thou hast been.*	بوده ايد *you have been.*
بوده است *he has been.*	بوده اند *they have been.*

Preterpluperfect.

بوده شدم *I had been.*	بوده شديم *we had been.*
بوده شدي *thou hadst been.*	بوده شديد *you had been.*
بوده شد *he had been.*	بوده شدند *they had been.*

Future.

خواهم بود *I will be.*	خواهيم بود *we will be.*
خواهي بود *thou wilt be.*	خواهيد بود *ye will be.*
خواهد بود *he will be.*	خواهند بود *they will be.*

Imperative.

Sing.	Plur.
	باشيم *let us be.*
باش or بو *be thou.*	باشيد *be ye.*
باش or باد *let him be.*	باشند *let them be.*

Subjunctive, or Aorist.

باشم or بوم *I be.*	باشيم or بويم *we be.*
باشي or بوي *thou beest*	باشيد or بويد *you be.*
باشد or بود *he be.*	باشند or بوند *they be.*

Potential.

بودمي *I would*	بود يمي *we would*
بودي *thou wouldst, &c. be.*	بود يدي *you would, &c. be.*
بودي *he would*	بود ندي *they would*

Future Subjunctive.

بوده باشم *I shall*	بوده باشيم *we shall*
بوده باشي *thou shalt have been.*	بوده باشيد *you shall have been.*
بوده باشد *he shall*	بوده باشند *they shall*

Infinitive.

Present, بودن by contraction بود *to be.*

Preterite, بوده شدن *to have been.*

Participle, باشا *being.* بوده *been.*

شدن

شدن *to be*,

used in forming the Passive voice.

Indicative Present.

Sing.	Plur.
مي شوم *I am.*	مي شويم *we are.*
مي شوي *thou art.*	مي شويد *you are.*
مي شود *he is.*	مي شوند *they are.*

Preterite.

شدم *I was.*	شديم *we were.*
شدي *thou wast.*	شديد *you were.*
شد *he was.*	شدند *they were.*

Preterite Imperfect.

مي شدم   مي شدي   مي شد &c.

Compound Preterite.

شده ام *I have been.*	شده ايم *we have been.*
شده اي or شدهٔ *thou hast been.*	شده ايد *you have been.*
شده است *he has been.*	شده اند *they have been.*

Preterpluperfect.

شده بودم *I had been.*	شده بوديم *we had been.*
شده بودي *thou hadst been.*	شده بوديد *you had been.*
شده بود *he had been.*	شده بودند *they had been.*

Future.

Future.

Sing.	Plur.
خواهم شد *I will be.*	خواهيم شد *we will be.*
خواهي شد *thou wilt be.*	خواهيد شد *you will be.*
خواهد شد *he will be.*	خواهند شد *they will be.*

Imperative.

	شويم *let us be.*
شو *be thou.*	شويد *be ye.*
شود *let him be.*	شوند *let them be.*

Subjunctive, or Aorist.

شوم *I be.*	شويم *we be.*
شوي *thou beest.*	شويد *you be.*
شود *he be.*	شوند *they be.*

Infinitive.

شدن *to be.* شده بودن *to have been.*

Participles.

شوا *being.* شده *having been.*

خواستن or خواهيدن *to be willing.*

Aorist,

used in forming the Compound Future of verbs.

Sing.

Sing. خواهم *I will.*		Plur. خواهيم *we will.*	
خواهي *thou wilt.*		خواهيد *you will.*	
خواهد *he will.*		خواهند *they will.*	

The other tenſes are formed like thoſe of the regular verbs.

OF TENSES.

It will here be uſeful to exhibit an analyſis of all the tenſes of a Perſian verb, and to ſhow in what manner they are deduced from the infinitive, which is properly conſidered by the oriental grammarians as the ſpring and fountain of all the moods and tenſes, and which, therefore, is called in Arabick مصدر máſdar or the ſource.

All regular infinitives end in يدن, as رسيدن *to arrive,* ناليدن *to grieve,* ترسيدن *to fear.*

The third perſon of the preterite is formed by rejecting ن from the infinitive, as رسيد *he arrived,* ناليد *he grieved,* ترسيد *he feared.*

گفتم مگر صبا زچمن رسيد
يا كاروان مشك زراه ختن رسيد

I ſaid, is the zephyr breathing from the garden? or is a caravan of muſk coming from Khoten?

The

The letter ب prefixed to this tenſe is often redundant, as جامهرا ببرد و برفت *he took the mantle, and departed.*

From the preterite is formed the imperfect tenſe by prefixing the particles مي or همي, as ميرسيد or همي رسيد *he was arriving.*

In the third perſons the imperfect tenſe is ſometimes expreſſed by adding ي to the preterite, as ناليدي *he was grieving,* ناليدندي *they were grieving*; this form is very common in proſe, as

بطرب ونشاط مشغول بودندي ونغمهٔ ترانه از زبان
چنك وچغانه استماع نمودندي

"They were immerſed in pleaſure and delight, and were
"conſtantly liſtening to the melody of the lute, and
"of the cymbal."

The ſame letter ي added to the firſt and third perſons of the paſt tenſe forms the potential mood, as ناليدمي *I might, could, ſhould,* or *would grieve,* ناليديمي *we might, &c. grieve*; ſo Ferduſi in a love-ſong,

شبي در برت گر برآسودمي
سر فخر بر آسمان سودمي

If

" If I could ſleep one night on thy boſom, I ſhould ſeem
" to touch the ſky with my exalted head."

and Hafiz,

آن طرّه که هر جعدش صد نافهٔ چین ارزد
خوش بودي اکر بودي بويش از خوشخوي

" Thoſe locks, each curl of which is worth a hundred
" muſk-bags of China, would be ſweet indeed if their
" ſcent proceeded from ſweetneſs of temper."

The participle preterite is formed from the infinitive by changing ن into ه, as رسيده *arrived*, پاشيده *ſprinkled*; from which participle and the auxiliary verbs بودن and شدن are made ſeveral compound tenſes, and the paſſive voice; as پاشيده ام *I have ſprinkled*, پاشيده بودم *I had ſprinkled*, پاشيده باشم *I ſhall have ſprinkled*, پاشيده شدم *I was ſprinkled*.

هم جان بدان دو نرکس جادو سپرده ايم
هم دل بدان دو سنبل هندو نهاده ايم

We *have* given up all our ſouls to thoſe two inchanting narciſſus's (eyes) we have placed all our hearts on thoſe two black hyacinths (locks of hair).

The

The Perſians are very fond of the participle preterite; and it is very often uſed by their elegant writers to connect the members of a ſentence, and to ſuſpend the ſenſe till the cloſe of a long period: in poetry it ſometimes is uſed like the third perſon preterite of a verb, as in this fine couplet,

فروغ جام وقدح نور ماه پوشیده
عذار مغبچکان راه آفتاب زده

" The brightneſs of the cup and the goblet obſcures the
" light of the moon; the cheeks of the young cup-
" bearers ſteal the ſplendour of the ſun."

In the ode from which this couplet is taken every diſtich ends with the word زده for زد *he ſtruck*.

In compoſition the infinitive is contracted by rejecting ن, as خواهم شد *I will be*; ſo Hafiz,

نفس باد صبا مشک فشان خواهد شد
عالم پیر دکر باره جوان خواهد شد

The breath of the weſtern gale will ſoon ſhed muſk
around; the old world will again be young.

This

This short infinitive is likewise used after impersonal verbs, as توان کرد *it is possible to do*, باید کرد *it is necessary to do*; thus Hafiz, the Anacreon of Persia,

بسعي خود نتوان برد گوهر مقصود
خيال تست که اين کار بيحواله برآيد

"It is impossible to attain the jewel of thy wishes by
"thy own endeavours; it is a vain imagination to
"think that it will come to thee without assistance."

and the poet quoted in the history of Cazvini,

روزگار نامه کردار شماست
برآنجا کردار نيکو بايد کماشت

"The life of man is a journal, in which he must write
"only good actions."

The imperative is regularly formed by throwing away the termination يدن from the infinitive, as رس *arrive thou*, from رسيدن *to arrive*; the letter ب is often prefixed to the imperative, as بگو *say thou*, بترس *fear thou*; so Ferdusi in his noble satire against a king who had slighted him,

ایا شاه محمود کشورکشاي
زمن گر نترسی بترس از خداي
خیزیدي چرا خاطر تیز من
نترسیدي از تیغ خون ریز من

O king Mahmud, thou conqueror of regions, if thou fearest not me, at least *fear* God! why hast thou inflamed my wrathful temper? dost thou not dread my blood-dropping sword?

It must here be observed, that the negatives نه and ن are changed in the imperative into مه and م, as مپرس *do not ask*;

درد عشقي کشیده‌ام که مپرس
زهر هجري چشیده‌ام که مپرس

" I have felt the pain of love; *ask not* of whom: I have
" tasted the poison of absence; *ask not* from whom."

Before verbs beginning with ا elif the letters ن, م, and ب are changed into ني, مي, and بي, as before آر are used بیار *bring thou*, میار *do not bring*;

ساقیا ساغر شراب بیار
یکدو ساغر شراب ناب بیار

" Boy,

"Boy, *bring* a cup of wine; *bring* a few more cups of
"pure wine."

کو شمع میارید در این جمع که امشب
در مجلس ما ماه رخ دوست تمامست
در مجلس ما عطر میامیز که جانرا
هر دم زسر زلف تو خوش‌بوي مشامست

"Say, *bring no* tapers into our aſſembly, for this night
"the moon of my beloved's cheek is at its full in our
"banquet; *ſprinkle no* perfume in our apartment, for
"to our minds the fragrance that conſtantly proceeds
"from thy locks is ſufficiently pleaſing."

The contracted participle uſed in compound epithets is exactly the ſame with the imperative, as انگیز *excite thou*, عشرت انگیز *mirth-exciting*; افروز *inflame thou*, گیتي افروز *world-inflaming*, *Getiafroſe*, the name of a fairy in the Perſian tales tranſlated by Major Dow.

The participles of the preſent tenſe are formed by adding ان, ا, or نده to the imperative, as رسان, رسا, and رسنده *arriving*; which laſt participle is often uſed for a noun of action, as بازنده *a player*.

From

From the imperative alſo is formed the conjunctive tenſe or aoriſt by adding to it the uſual perſonal termination, as from آي *come thou*, آيم *I may* or *will come*.

چو آفتاب مي از مشرق پياله برآيد
زباغ عارض ساقي هزار لاله برآيد

"When the ſun of the wine ſhall riſe from the eaſt of
"the cup, a thouſand tulips will ſpring from the
"garden of the cup-bearer's cheek."

By this affected, yet lively allegory, the poet only means that "the cup-bearer will bluſh when he ſhall preſent the "wine to the gueſts."

For the moſt part this form of the Perſian verb, which the grammarians properly call the aoriſt, or indefinite tenſe, anſwers to the potential mood of other languages, and is governed by conjunctions as in Latin and Engliſh: this will be ſeen more clearly in the following example taken from the life of Nader Shah;

بر دانايان رموز آكاهي ودقيقه يابان حكمتهاي آلهي
واضح است كه در هر عهد واوان كه اوضاع جهان
مختلف وپريشان وچرخ ستمكر بكام ستمكيشان
كردد

کردد خداوند یکانه که مدبّر این کارخانه ومقلّب
اوضاع زمانه است از فیض بي منتهاي خود
سعادتمندیرا موئّد ودر عرصهٔ کیتي مبسوط الید کند
که بمراهم مراحم ورافت بالتیام جراحات قلوب
ستمدیدکان پردازد ومذاق تمناي تلخکامان زهر
حوادثرا بشهد عدالت شیرین سازد

"It is evident to the difcerning and intelligent part of
"mankind, that, whenever the affairs of the world
"are thrown into confufion, and fortune favours the
"defires of the unjuft, the great difpofer of events,
"in the effufion of his endlefs mercy, felects fome
"fortunate hero, whom he fupports with his eternal
"favour; and whom he commands to heal with the
"balm of benevolence the wounds of the afflicted,
"and to fweeten the bitter draught of their misfor-
"tunes with the honey of juftice."

in which period the words کردد kerded, کند kuned, پردازد perdázed, and سازد fázed, are the aorifts of کردیدن kerdíden, کردن kerden, پرداختن perdákhten, and ساختن fakhten, governed by the conjunction که *that*.

N The

The preſent tenſe is formed by prefixing مي or همي to the aoriſt, as ميدانم *I know*, ميداني *thou knoweſt*, ميداند *he knows*;

اي باد صبا بگذر آنجا كه تو ميداني
واحوال دلم بگو پيدا كه تو ميداني

O gentle gale, paſs by the place which *thou knoweſt*, and diſcloſe the ſecrets of my heart which *thou knoweſt*.

زين خوش رقم كه بر گل رخسار ميكشي
خطّ بر صحيفهٔ گل گلزار ميكشي

With that ſweet hue which *thou beareſt* on the roſe of thy cheek, *thou draweſt* a line over the face of the garden-roſe.

The particles مي and همي are ſometimes joined to the verb, and ſometimes ſeparated from it, according to the pleaſure of the writer, as

بعيش كوش كه تا چشم ميزني برهم
خزان هميرسد ونوبهار مي گذرد

Purſue thy pleaſures eagerly, for while thou canſt cloſe thine eye, the autumn is *approaching*, and the freſh ſeaſon is *paſſing* away.

The

The letter ب prefixed to the aorist restrains it to the future tense, as برسم *I will arrive*; thus Nakshebi in his work called طوطي نامه or *The Tales of a Parrot*, Night 35,

نخشبي جدّ وجهد بايد كرد
چونكه مردم بيار خود برسد
هر كه در كارها كند جهدي
عاقبت بر مراد خود برسد

O Nakshebi, a man who desires to enjoy his beloved must be active and diligent: whoever labours diligently in his affairs, *will* at last *attain* the object of his wishes.

After having given this analysis of the Persian verb, it will be necessary to add a table of the moods and tenses as they answer to those of European languages.

Verb Active, پرسيدن porsíden *to ask.*

Indicative Mood, Present Tense.

Sing.	مي پرسم *I ask.*	Plur.	مي پرسيم *we ask.*
	مي پرسي *thou askest.*		مي پرسيد *you ask.*
	مي پرسد *he asks.*		مي پرسند *they ask.*

Simple

Simple Preterite.

Sing.	Plur.
پرسیدم *I aſked.*	پرسیديم *we aſked.*
پرسيدي *thou aſkedſt.*	پرسيديد *you aſked.*
پرسيد *he aſked.*	پرسيدند *they aſked.*

Compound Preterite.

پرسيده ام *I have aſked.*	پرسيده ايم *we have aſked.*
پرسيده اي or پرسيدهٔ *thou haſt aſked.*	پرسيده ايد *you have aſked.*
پرسيده است or پرسيد است *he has aſked.*	پرسيده اند *they have aſked.*

Preterite Imperfect.

مي پرسيدم *I was aſking.*	مي پرسيديم *we were aſking.*
مي پرسيدي *thou waſt aſking.*	مي پرسيديد *you were aſking.*
مي پرسيد *he was aſking.*	مي پرسيدند *they were aſking.*

Preterpluperfect.

پرسيده بودم *I had aſked.*	پرسيده بوديم *we had aſked.*
پرسيده بودي *thou hadſt aſked.*	پرسيده بوديد *you had aſked.*
پرسيده بود *he had aſked.*	پرسيده بودند *they had aſked.*

Firſt

Firſt Future.

Sing.	Plur.
بپرسم *I ſhall aſk.*	بپرسيم *we ſhall aſk.*
بپرسي *thou ſhalt aſk.*	بپرسيد *you ſhall aſk.*
بپرسد *he ſhall aſk.*	بپرسند *they ſhall aſk.*

Second Future.

خواهم پرسيد *I will aſk.*	خواهيم پرسيد *we will aſk.*
خواهي پرسيد *thou wilt aſk.*	خواهيد پرسيد *you will aſk.*
خواهد پرسيد *he will aſk.*	خواهند پرسيد *they will aſk.*

Imperative.

	پرسيم *let us aſk.*
پرس or بپرس *aſk thou.*	پرسيد *aſk you.*
پرسد *let him aſk.*	پرسند *let them aſk.*

Conjunctive, or Aoriſt.

پرسم *I may aſk.*	پرسيم *we may aſk.*
پرسي *thou mayſt aſk.*	پرسيد *you may aſk.*
پرسد *he may aſk.*	پرسند *they may aſk.*

Potential.

پرسيدمي *I might, &c. aſk.*	پرسيد يمي *we might, &c. aſk.*
پرسيدي *thou mightſt, &c.*	پرسيد يدي *you might, &c.*
پرسيدي *he might, &c.*	پرسيد ندي *they might, &c.*

Compound Future.

Sing.		Plur.	
پرسيده باشم	*I ſhall have aſked.*	پرسيده باشيم	*we ſhall have aſked.*
پرسيده باشي	*thou ſhalt, &c.*	پرسيده باشيد	*you ſhall, &c.*
پرسيده باشد	*he ſhall, &c.*	پرسيده باشند	*they ſhall, &c.*

Infinitive.

Preſent, پرسيدن *to aſk*, contracted پرسيد
Preterite, پرسيده بودن *to have aſked.*

Participles.

Preſent, پرسان and پرسنده *aſking.*
Preterite, پرسيده *aſked* or *having aſked.*

Paſſive Voice.

Indicative Preſent.

Sing. پرسيده مي شوم *I am aſked.*
پرسيده مي شوي *thou art aſked.*
پرسيده مي شود *he is aſked.*

Plur. پرسيده مي شويم *we are aſked.*
پرسيده مي شويد *you are aſked.*
پرسيده مي شوند *they are aſked.*

Preterite.

Preterite.

Sing. پرسيده شدم *I was aſked.*
پرسيده شدي *thou waſt aſked.*
پرسيده شد *he was aſked.*

Plur. پرسيده شديم *we were aſked.*
پرسيده شديد *you were aſked.*
پرسيده شدند *they were aſked.*

Preterpluperfect.

Sing. پرسيده شده بودم *I had been aſked.*
پرسيده شده بودي *thou hadſt been aſked.*
پرسيده شده بود *he had been aſked.*

Plur. پرسيده شده بوديم *we had been aſked.*
پرسيده شده بوديد *you had been aſked.*
پرسيده شده بودند *they had been aſked.*

Aoriſt.

Sing. پرسيده شوم *I may be aſked.*
پرسيده شوي *thou mayſt be aſked.*
پرسيده شود *he may be aſked.*

Plur. پرسيده شويم *we may be aſked.*
پرسيده شويد *you may be aſked.*
پرسيده شوند *they may be aſked.*

Second

Second Future.

Sing. پرسیده خواهم شد *I ſhall be aſked.*
پرسیده خواهي شد *thou ſhalt be aſked.*
پرسیده خواهد شد *he ſhall be aſked.*

Plur. پرسیده خواهیم شد *we ſhall be aſked.*
پرسیده خواهید شد *you ſhall be aſked.*
پرسیده خواهند شد *they ſhall be aſked.*

Infinitive.

Preſent, پرسیده شدن *to be aſked.*
Preterite, پرسیده شده بودن *to have been aſked.*

Negative verbs are formed by prefixing نه ne or ن to the affirmative in all tenſes, as

Sing. نمي دانم *I do not know*, neſcio.
نمي داني *thou doſt not know*, neſcis.
نمي داند *he does not know*, neſcit.

Plur. نمي دانیم *we do not know*, neſcimus.
نمي دانید *you do not know*, neſcitis.
نمي دانند *they do not know*, neſciunt.

ندانم از چه سبب رنگ آشناي نیست
سهي قدان سیه چشم ماه سیمارا

I know

I know not why the damſels, tall as cypreſſes, with black eyes, bright as the moon, *have not* the colour of love. *Hafiz.*

OF IRREGULAR VERBS.

In the ancient language of Perſia there were very few or no irregularities: the imperative, which is often irregular in the modern Perſian, was anciently formed from the infinitive by rejecting the termination یدن eeden; for originally all infinitives ended in دن den till the Arabs introduced their harſh conſonants before that ſyllable, which obliged the Perſians, who always affected a ſweetneſs of pronunciation, to change the old termination of ſome verbs into تن ten, and by degrees the original infinitives grew quite obſolete: yet they ſtill retain the ancient imperatives and the aoriſts which are formed from them. This little irregularity is the only anomalous part of the Perſian language, which, nevertheleſs, far ſurpaſſes in ſimplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Perſian imperatives from an obſolete verb

may be uſeful to thoſe who are curious in ancient dialects; as it will enable them to trace out a conſiderable part of the old Perſian language or Pehlevian پهلوي, which has the ſame relation to the modern دري or Perſick, as the Icelandick has to the Daniſh, and the Saxon to the Engliſh, and which was, perhaps, ſpoken in the age of Xenophon. This is the language in which the works of Zeratuſht or Zoroaſter are preſerved, and into which the fables of Bidpai or Pilpai were firſt tranſlated from the Indian: but as we rejected the Saxon alphabet to admit the Roman; ſo the Perſians, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabick words and phraſes.

The Perſian verbs that form their imperatives, and conſequently their aoriſts, from obſolete infinitives, may be diſtributed into the following claſſes: the old infinitives may be found by adding يدن eeden to the imperatives, and the aoriſts by adding to them the perſonal terminations.

I. Irre-

I.

Irregulars that form their imperatives by rejecting تن or دن

Infin.		Imper.	Aorist.
آختن.	*to draw a sabre*	آخ	آخم
اژدن.	*to sow together*	اژ	اژم
آزاردن.	*to rebuke*	آزار	آزارم
اغوشتن.	*to embrace*	اغوش	اغوشم
اغیشتن.	*to cut*	اغیش	اغیشم
افشاردن.	*to speak idly*	افشار	افشارم
افشاندن.	*to sprinkle*	افشان	افشانم
افشردن.	*to press*	افشر	افشرم
افکندن. or اوکندن.	*to throw down*	افکن	افکنم
آکندن.	*to fill*	آکن	آکنم
آوردن.	*to bring*	آر and آور	آرم and آورم
بافتن.	*to tinge*	باف	بافم
بردن.	*to bear*	بر	برم
پروردن	*to educate*	پرور	پرورم
پژمردن	*to wither*	پژمر	پژمرم
بودن	*to be*	بو	بوم
خواندن	*to read*	خوان	خوانم

خوردن.

Infin.		Imper.	Aorist.
خوردن	*to eat*	خور	خورم
راندن	*to drive*	ران	رانم
ریستن	*to buz*	ریس	ریسم
سپردن	*to resign*	سپر	سپرم
		and سپار	and سپارم
سردن	*to shave*	ستر	سترم
شاندن	*to comb*	شان	شانم
شکافتن	*to cleave*	شکاف	شکافم
شکردن	*to hunt*	شکر	شکرم
شمردن	*to number*	شمار	شمارم
شنودن	*to hear*	شنو	شنوم
غنودن	*to slumber*	غنو	غنوم
فسردن	*to freeze*	فسر	فسرم
فشردن for افشردن	*to press*	فشر and فشار	فشرم فشارم
فکندن for افکندن	*to throw*	فکن	فکنم
گزاردن	*to perform*	گزار	گزارم
گستردن	*to strow*	گستر	گسترم
کشتن	*to kill*	کش	کشم
کشفتن	*to scatter*	کشوف	کشوفم

لاندن

Infin.		Imper.	Aorist.
لاندن	*to move*	لان	لانم
ماندن	*to remain*	مان	مانم
نشاندن	*to fix*	نشان	نشانم
هيشتن and هشتن	*to lay down*	هيش	هيشم

II.

Irregulars that change و into ي

آزمودن	*to try*	آزماي	آزمايم
آسودن	*to rest*	آساي	آسايم
افزودن or فزودن	*to increase*	افزاي or فزاي	افزايم or فزايم
آلودن	*to defile*	آلاي	آلايم

The participle of this verb, used in compound adjectives, is آلود, as خواب آلود *sleepy, drowned in sleep*.

اندودن	*to besmear*	اندای	اندایم
پالودن	*to strain*	پالاي	پالايم
پيمودن	*to measure*	پيماي	پيمايم
زدودن	*to polish*	زداي	زدايم
ستودن	*to praise*	ستاي	ستايم

Infin.		Imper.	Aorist.
سودن	*to stroke*	ساي	سايم
فرمودن	*to command*	فرماي	فرمايم
نمودن	*to show*	نماي	نمايم
كشودن and كشادن	*to open*	كشاي	كشايم

III.

Irregulars that change ف into ب or و

آشوفتن or آشفتن	*to disturb*	آشوب	آشوبم
تافتن	*to inflame*	تاب	تابم
دريافتن	*to understand*	دریاب	دريابم
سفتن	*to bore*	سنب	سنبم

This imperative is very anomalous.

شتافتن	*to hasten*	شتاب	شتابم
شكفتن	*to blossom*	شكيب	شكيبم
فريفتن	*to deceive*	فريب	فريبم
كوفتن	*to smite*	كوب	كوبم
نهفتن	*to lie hid*	نهبن	

I have never met with this strange imperative.

يافتن	*to find*	ياب	يابم
رفتن	*to go*	رو	روم

كافتن

Infin.	Imper.	Aorist.
كافتن *to dig*	كاو	كاوم
گفتن *to say*	گو and گوي	گويم
شنفتن *to hear*	شنو	شنوم

IV.

Irregulars that change خ into ز, س or ش

افراختن *to exalt*	افراز	افرازم
افروختن *to inflame*	افروز	افروزم
اموختن *to learn*	اموز	اموزم
آميختن *to mix*	آميز	آميزم
انداختن *to throw*	انداز	اندازيم
اندوختن *to gain*	اندوز	اندوزم
انگيختن *to excite*	انگيز	انگيزم
آويختن *to hang*	آويز	آويزم
باختن *to play*	باز	بازم
پرداختن *to finish*	پرداز	پردازم
پرهيختن *to beware*	پرهيز	پرهيزم
پختن *to boil*	پز	پزم
بيختن *to sift*	بيز	بيزم
پيختن *to take captive*	پيز	پيزم
تاختن *to twist*	تاز	تازم

توختن

Infin.	Imper.	Aorist.
توختن *to collect*	توز	توزم
ریختن *to pour*	ریز	ریزم
ساختن *to prepare*	ساز	سازم
سپوختن *to prick*	سپوز	سپوزم
سوختن *to burn*	سوز	سوزم
کداختن *to melt*	کداز	کدازم
کریختن *to flee*	کریز	کریزم
نواختن *to sooth*	نواز	نوازم
شناختن *to understand*	شناس	شناسم
فروختن *to sell*	فروش	فروشم

V.

Irregulars that change ش into ر

انباشتن *to fill*	انبار	انبارم
انکاشتن *to think*	انکار	انکارم
اوباشتن *to swallow*	اوبار	اوبارم
برداشتن *to raise*	بردار	بردارم
پنداشتن *to suppose*	پندار	پندارم
داشتن *to have*	دار	دارم
کذاشتن *to leave*	کذر and کذار	کذرم and کذارم
کهاشتن *to loose*	کهار	کهارم

VI.

Irregulars that reject س

Infin.		Imper.	Aorist.
اجستن	*to plant*	اج	اجم
آراستن	*to adorn*	آراي	آرايم
بايستن	*to be necessary*	باي	بايم
پايستن	*to accept*	پاي	پايم
پيراستن	*to deck*	پيراي	پيرايم
جستن	*to seek*	جوي	جويم
داستنن	*to know*	دان	دانم
رستن	*to grow*	روي	رويم
زستن	*to live*	زي	زيم
شستن	*to wash*	شوي	شويم
كريستن	*to weep*	كري	كريم
مانستن	*to resemble*	مان	مانم
نكرستن	*to view*	نكر	نكرم

VII.

Irregulars in ين

آفريدن	*to create*	آفرين	آفرينم
چيدن	*to gather*	چين	چينم
ديدن	*to see*	بين	بينم
كزيدن	*to choose*	كزين	كزينم

VIII.

Irregulars in بر that reject ف

Infin.		Imper.	Aorist.
پذيرفتن	*to accept*	پذير	پذيرم
كرفتن	*to take*	كير	كيرم

IX.

Irregulars that change س into ه

جستن	*to leap*	جه	جهم
رستن	*to be delivered*	ره	رهم
خواستن	*to be willing*	خواه	خواهم
كاستن	*to lessen*	كاه	كاهم

X.

Irregulars that change س into ن or ند

برنشستن	*to ascend*	برنشين	برنشينم
بستن	*to bind*	بند	بندم
پيوستن	*to join*	پيوند	پيوندم
شكستن	*to break*	شكن	شكنم
نشاستن	*to cause to sit down*	نشان	نشانم
نشستن	*to sit down*	نشين	نشينم

XI. Ir-

XI.

Irregulars that add ي

Infin.		Imper.	Aorist.
زادن	*to be born*	زاي	زايم
كادن	*to careſs*	كاي	كايم
كشادن	*to open*	كشاي	كشايم

XII.

Irregulars that reject ادن

افتادن	*to fall*	افت	افتم
ايستادن	*to ſtand*	ايست	ايستم
فرستادن	*to ſend*	فرست	فرستم
نهادن	*to place*	نه	نهم

XIII.

Irregulars not reducible to any claſs.

آمادن	*to prepare*	آماز	آمازم
آمدن	*to come*	آي	آيم
بودن	*to be*	باش	باشم
خاستن	*to riſe*	خيز	خيزم
دادن	*to give*	ده	دهم
زدن	*to ſtrike*	زن	زنم
ستدن and ستاشتن	*to take*	ستان	ستانم

Infin.		Imper.	Aorist.
سرشتن	*to mix*	سريش	سريشم
كردن	*to do*	كن	كنم
كشستن and كسيختن	*to break*	كسيل	كسيلم
كندن	*to rot*, to dig	كند	كندم
مردن	*to die*	مير	ميرم
نبشتن and نوشتن	*to write*	نويس	نويسم

Example of an irregular verb.

يافتن yaften *to find.* Contracted infinitive يافت

Present Tense.

Sing.	Plur.
مي يابم *I find.*	مي يابيم *we find.*
مي يابي *thou findest.*	مي يابيد *you find.*
مي يابد *he finds.*	مي يابند *they find.*

Preterite.

Sing.	Plur.
يافتم *I found.*	يافتيم *we found.*
يافتي *thou foundest.*	يافتيد *you found.*
يافت *he found.*	يافتند *they found.*

Future.

Future, or Aorist.

Sing.	Plur.
یابم *I ſhall* or *may find.*	یابیم *we ſhall* or *may find.*
یابي *thou ſhalt* or *mayſt find.*	یابید *you ſhall* or *may find.*
یابد *he ſhall* or *may find.*	یابند *they ſhall* or *may find.*

Imperative.

یاب or بیاب *find thou.* یابید *find you.*

Participles.

Preſent, یابا or یاب *finding.*

Preterite, یافته *having found.*

آن به که زصبر رخ نتابم
باشد که مراد دل بیابم

It is better for me not to turn my face from patience; it may happen that I may find what my heart deſires.

The contracted participles, as it has been before obſerved, are of great uſe in the compoſition of words, as عشرت انکیز *mirth-exciting*, from عشرت, which in Arabick ſignifies *mirth*, and the participle of انکیختن *to excite*; but of theſe elegant compounds I ſhall ſpeak at large in the next ſection.

OF THE COMPOSITION AND DERIVATION OF WORDS.

ONE of the chief beauties of the Perſian language is the frequent uſe of compound adjectives; in the variety and elegance of which it ſurpaſſes not only the German and Engliſh, but even the Greek. Theſe compounds may be multiplied without end according to the pleaſure and taſte of the writer; they are formed either by a noun and the contracted participle, as دل فریب or دلفریب *heart-alluring*; or by prefixing an adjective to a noun, as خوشبوي *ſweet-ſmelling*; or laſtly by placing one ſubſtantive before another, as گلعذار *roſe-cheeked*.

Since one of the nouns in a compound word is often borrowed from the Arabick, a man who wiſhes to read the Perſian books with ſatisfaction, ought to have a competent knowledge of both languages. I ſhall ſubjoin a liſt of the moſt elegant compounds that I can recollect; but I muſt expreſs moſt of them in Engliſh by circumlocutions; for though we have ſome compound epithets which give a

grace to our poetry, yet in general the genius of our language ſeems averſe to them. Thus آهوچشم from آهو *a fawn*, and چشم *an eye*, a Perſian epithet, which anſwers to the Greek ἑλικῶπις, ſeems very harſh in Engliſh, if we tranſlate it *fawn-eyed*; Lady Wortley Mountague's tranſlation * *ſtag-eyed* is not much better, and conveys a different idea from what the eaſtern poets mean to expreſs by this epithet.

Adjectives compounded of nouns and participles.

گل فشان gul efſhân *ſhedding flowers.*
درّ افشان durr efſhân *ſprinkling pearls.*
گوهر افشان goher efſhân *ſcattering gems.*
تیغ افشان teeg efſhân *brandiſhing a ſcymitar.*
خون افشان khôn efſhân *dropping blood.*
دل آزار dil azâr *afflicting the heart.*
جان آزار jân azâr *wounding the ſoul.*
تاب افکن tâb efkén *darting flames.*
بیخ افکن beekh efkén *tearing up roots.*
سنگ افکن ſeng efkén *caſting ſtones.*
کوه افکن côh efkén *throwing down mountains.*

* See her Letters from Conſtantinople.

مرد افکن

مرد افكن merd efkén *overthrowing heroes.*

عنبر آكين amber âgheén *full of ambergris.*

سرور آكين furûr âgheén *full of pleaſures.*

مراد آور murâd avér *fulfilling our deſires.*

دل آور dil avér *ſtealing hearts.*

جهان آرا jehán arâ
and عالم آرا alem arâ *adorning the world.*

مجلس آرا mejlis arâ *gracing the banquet.*

دل ارا dil arâ *rejoicing the heart.*

دل آرام dil arâm *giving reſt to the heart.*

نبرد آزما nebérd azmâ *experienced in battle.*

روح آسا rûh aſâ *appeaſing the ſpirit.*

جان آسا jân aſâ *giving repoſe to the ſoul.*

خون آلود khon alûd *ſprinkled with blood.*

غبار آلود gubâr alûd *covered with duſt.*

خطا آلود khatá alûd *ſtained with crimes.*

روح افزا ruh efzâ *refreſhing the ſpirit.*

بهجت افزا bihjet efzâ *increaſing chearfulneſs.*

شهر اشوب ſhehr aſhôb *diſturbing the city*; elegantly applied to *beauty*, to which likewiſe the poets give the following epithet,

روز افزون rûz efzûn *increaſing daily.*

سر افراز ſer efrâz *raiſing his head.*

گردن افراز gerden efrâz *exalting his neck.*

عالم افروز alem efrûz
or جهان افروز jehán efrûz *enlightening the world.*

گيتي افروز giti afrûz *inflaming the univerſe.*

معركه افروز mârikeh efrûz *kindling the fight.*

بوستان افروز boſtân efrûz *inflaming the garden,* a beautiful epithet for the anemone.

دانش آموز dâniſh amûz *ſkilled in ſcience.*

كار آموز kar amûz *expert in affairs.*

مژده آميز muzhdeh ameéz *mixed with joyful tidings.*

This participle آميز is uſed in a great variety of compounds.

راحت آميز ráhet ameéz *giving reſt.*

ستم آميز ſitem ameéz *full of threats.*

شهد آميز ſhehd ameéz *mixed with honey.*

رنگ آميز reng ameéz *mixed with colours,* that is, deceitful.

پرتو انداز pertu endáz *darting rays.*

دهشت انداز dehſhet endáz *ſtriking with fear.*

اتش انداز ateſh endáz *caſting out fire.*

تير انداز teer endáz *ſhooting arrows.*

ظلمت اندوز zulmet endúz *gathering darkneſs*,
an epithet of the night.

عبرت اندوز ibret endûz *attracting wonder*.

التفات انگيز iltifât engeéz *exciting reſpect*.

خلوص انگيز khulûs engeéz *promoting ſincerity*.

فتنه انگيز fitne engeéz *raiſing a tumult*.

خجلت انگيز khejlet engeéz *cauſing bluſhes to riſe*.

خفقان انگيز khefekán engeéz *making the heart beat*.

ارشاد انگيز irſhâd engeéz *producing ſafety*.

مردم اوبار merdum ôbár *devouring men*.

جان افرين jân afereén *that created the ſoul*.

دل بر dil ber *a raviſher of hearts*.

سايه پرور ſâyeh pervér *bred in the ſhade*,
an epithet for an ignorant young man who has not ſeen the world.

علما پرور ulema pervér *cheriſhing learned men*.

تن پرور ten pervér *nouriſhing the body*.

عشق باز iſhk báz *ſporting with love*.

پوزش پذير puziſh pezeér *accepting an excuſe*.

ترانه پرداز turáneh perdáz *compoſing tunes*,
a muſician.

سخن پرداز ſekhun perdáz *compoſing ſentences*,
an orator.

نقل بند nekil bend *compiling narratives,*
an hiſtorian.

عدو بند adu bend *that enſlaves his enemies.*

فتنه بيز fitne beéz *ſpreading ſedition.*

عطر بيز atar beéz *ſhedding perfume.*

نادره پيرا nádereh peerâ *collecting memorable events.*

آسمان پيوند aſomân peyvend *reaching the ſky.*

عالمتاب alem tâb *inflaming the world,*
an epithet of the ſun.

دولتجوي deuletjúï *wiſhing proſperity.*

گل چين gulcheen *gathering roſes.*

شكوفه چين ſhukûfeh cheen *cropping flowers.*

سخن چين ſekhun cheen *collecting words,*
an informer.

سحر خيز ſeher kheez *riſing in the morning.*

خوشخوان khoſh khân *ſweetly ſinging.*

جهاندار jéhandâr *poſſeſſing the world.*

نكته دان nukteh dân *ſkilful in ſubtleties.*

خرده بين khurdeh been *ſeeing minute objects.*

سخن ران ſekhun rân *lengthening his diſcourſe.*

كامران kamrân *gaining his deſires.*

خون ريز khûn reez *ſhedding blood.*

شكر ريز

شکر ریز ſheker reez *dropping ſugar.*

گهر ریز goher reez *ſcattering jewels.*

اشک ریز aſhc reez *ſhedding tears.*

غمزدا ghemzedâ *diſperſing care.*

ظلمت زدا zulmet zedâ *diſpelling darkneſs.*

رهزن rahzén *infeſting the way,* a robber.

سحر ساز ſihr ſáz *preparing inchantments.*

دلستان dilſitán *raviſhing hearts.*

دلسوز dilſûz *inflaming the heart.*

جان شکار jan ſhikâr *a hunter of ſouls.*

عمر شکاف umr ſhikâf *deſtroying life.*

صف شکن ſef ſhikén *breaking the ranks.*

انجم شمار enjúm ſhumâr *equal to the ſtars in number.*

کار شناس kar ſhinâs *ſkilful in buſineſs.*

شکر فروش ſheker furûſh *ſelling ſugar.*

خود فروش khôd furûſh *boaſting of himſelf.*

ناظر فریب názer fereéb *deceiving the beholder.*

جگر گداز jiger gudâz *melting the heart.*

صمّا گداز ſumma gudâz *diſpelling a calamity.*

ضیا گستر zeyá kuſter *ſpreading light.*

عالمگیر alem geer *ſubduing the world.*

دلکشا dilkuſhâ *rejoicing the heart.*

کشور کشا kishver kushâ *conquering provinces.*
اورنگ نشین aureng nisheen *sitting on a throne.*
ویرانه نشین viranéh nisheen *inhabiting a desert.*
رهنما rehnumâ *showing the way.*
غریب نواز ghereeb nuvâz *kind to strangers.*
بربط نواز berbut nuvâz *tuning a harp.*
کامیاب kám yâb *that finds what he desires.*

II.

Words compounded of adjectives and nouns.

خوب روي khob rúyi *with a beautiful face.*
پاکیزه خوي pakeezeh khúi *having pure intentions.*
خوشخوي khosh khúyi *of a sweet disposition.*
پاکدامن pakdámen *with unblemished virtue.*
خوب آواز khob avâz *with a pleasing voice.*
خوب رایحه khob rayeh *with a pleasant scent.*
خوش الحان khosh elhân *with sweet notes,*
an epithet of the nightingale, as in this elegant distich,

رونق عهد شبابست دگر بستانرا
میرسد مژدهٔ گل بلبل خوش الحانرا

 The

The brightneſs of youth again returns to the bowers; the roſe ſends joyful tidings to the nightingale with ſweet notes.

خوش رفتار khoſh reftâr *walking gracefully.*

شيرينكار ſhireenkar *with gentle manners.*

شيرين دهن ſhireen dihen *with a ſweet mouth.*

سياه چشم ſiah cheſhm *black-eyed.*

The compounds of this form are very numerous, and may be invented at pleaſure.

III.

Adjectives compounded of two nouns.

Each of theſe epithets is a ſhort ſimile.

پري روي peri ruyi
پري پيكر peri peyker *with the face of an angel.*

پري رخسار peri rukhſâr *with the cheeks of an angel.*

جمشيد كلاه Gemſhid kulâh *with the diadem of Gemſhid.*

دارا حشمت Dara hiſhmet *with the troops of Darius.*

سيمين ساق ſimeen ſâk *with legs like ſilver.*

شكر لب ſheker leb *with lips of ſugar.*

طوطي گفتار tuti guftâr *talking like a parrot.*

غنچه لب guncheh leb *with lips like roſe-buds.*

سمن بوي

سمن بوي ſemen bûyi *with the ſcent of jeſſamine.*

سمن بر ſemen ber *with a boſom like jeſſamine.*

گلرخ gulrokh *with cheeks like roſes.*

گلروي gulruyi *with a roſy face.*

مشكبوي muſhk buyi *with the ſcent of muſk.*

ياقوت لب yakût leb *with lips like rubies.*

شير دل ſheer dil *with the heart of a lion.*

When we conſider the vaſt number of epithets that may be compounded after theſe three forms, and that thoſe epithets are often uſed for ſubſtantives without a noun being expreſſed, we muſt allow that the Perſian language is the richeſt in the world. Theſe compounds are thought ſo beautiful by the Perſian Poets, that they ſometimes fill a diſtich with them, as

ماه روي مشكبوي دلكشي
جان فزاي دلغريبي مهوشي

A damſel with a face like the moon, ſcented like muſk, a raviſher of hearts, delighting the ſoul, ſeducing the ſenſes, beautiful as the full moon.

The

The particle هم hem *together*, prefixed to nouns, forms another elegant claſs of compounds implying *ſociety* and *intimacy*, as

هماشیان hemâſhiyán *of the ſame neſt.*
هماهنگ hemâheng *of the ſame inclination.*
همبزم hembezm *of the ſame banquet.*
همپستر hempiſter *lying on the ſame pillow.*
همخوابه hemkhâbeh *ſleeping together.*
همدم hemdem *breathing together*, that is, very intimately connected.

The particles نا *not*, کم *little*, and بی *without*, are placed before nouns to denote privation, as نا امید ná umeéd *hopeleſs*, نا شناس ná ſhinâs *ignorant*, نا شکفته ná ſhukûfteh *a roſe not yet blown*; کمبها kembeha *of little value*, کم عقل kem akil *with little ſenſe*; بی باك bee bâk *fearleſs*, بی امان bee amân *mercileſs*; this particle is often joined to Arabick verbals, as بی تامل bee taámul *inconſiderate*, بی ترتیب bee terteeb *irregular*.

Example.

بعد ازین نامترا در هرکجا خواهم نوشت
بی حقیقت بی مروّت بی وفا خواهم نوشت

Henceforth,

Henceforth, wherever I write thy name, I will write *falſe*, *unkind*, and *faithleſs*.

Names of agents are generally participles active in نده, as سازنده ſazéndeh *a compoſer*; or they are formed by adding گر ger, گار gár, or بان bân to a ſubſtantive, as زرگر *a goldſmith*, قلمگار *a writer*, باغبان *a gardener*.

Nouns of action are often the ſame with the third perſon preterite of a verb, as خرید و فروخت *buying and ſelling*, آمد و شد *coming and going*.

Adjectives implying poſſeſſion or plenty are formed by adding to nouns the terminations سار ſár, گین keen, مند mend, ناک nák, وار var or ور ver, as شرمسار *baſhful*, غمگین *ſorrowful*, دانشمند *learned*, زهرناک *venomous*, امیدوار *hopeful*, جانور *having life*.

The Arabick words ذو zu, صاحب ſahyb, and اهل ehl prefixed to nouns form likewiſe adjectives of poſſeſſion, as ذو جلال *majeſtick*, dignitate præditus, صاحب جمال *beautiful*, venuſtate præditus, اهل حکمت *wiſe*, ſapientiâ præditus. We may here obſerve, that the Indians uſe a great variety of phraſes purely Arabick, ſome as proper names and titles of chiefs and princes, and others as epithets or conſtant

 adjuncts

adjuncts to substantives; such are the names شجع الدوله Shujaheddoula, نجم الدوله Nejmeddoula, شمس الدوله Shemseddoula, سراج الدوله Serájeddoula, which signify in Arabick *the force, the star, the sun, and the lamp of the state*; such also is the title which they gave Lord Clive, زبدة الملك Zubdatulmulk *the flower of the kingdom*; in the same manner they seldom mention the province of بنگاله Bengála without adding, by way of epithet, جنّت البلاد jennetulbelâd *the paradise of regions*, an Arabick title given to that province by آورنك زيب Aureng-zeeb.

Some adjectives are formed from nouns by adding ين, as آتشين *fiery*, زرين *golden*, زمردين *made of emeralds*.

The termination انه added to substantives forms adverbs that imply a kind of similitude, as دانايانه *prudently, like a prudent man*, مردانه *couragiously, like a man of courage*.

Adjectives of similitude are formed by adding آسا asa, سا sa, or وش vesh, to substantives, as عنبر آسا amber asá *like ambergris*, مشك آسا *like musk*, جنّت آسا *like paradise*; سحر سا *like magick*; غنچه وش *like a rose-bud*, قمر وش or مهوش *like the moon*.

Some

Some adjectives and adverbs are formed by nouns doubled with the letter ا elif between them, as لبالب *up to the brim*, سراسر *from the beginning to the end*, رنكارنك or كوناكون *many-coloured.*

Example.

روضة ماء نهرها سلسال
دوحة سجع طيرها موزون
آن پر از لالهاي رنكارنك
وين پر از ميوهاي كوناكون

A garden, in which were the cleareſt rivulets, an orchard in which the notes of the birds were melodious; the one was full of *many-coloured* tulips, the other full of fruits *with various hues.*

The two firſt lines of this tetraſtich are in pure Arabick.

The termination فام fám, as well as كون goon, denotes colour, as كلفام or كلكون *roſe-coloured*, زمردفام *emerald-coloured.*

From the compounds above-mentioned or any other adjectives, compounded or ſimple, may be formed abſtract ſubſtantives by adding ي, as

شرمسار

شرمسار *baſhful,* شرمساري *baſhfulneſs.*
دانشمند *learned,* دانشمندي *learning.*
سياه *black,* سياهي *blackneſs.*

If the adjective end in ه the abſtract is made by changing ه into كي, as بيگانه *new,* بيگانگي *novelty.*

Other abſtracts are made either by adding ار to the third perſon of the paſt tenſe, as ديدار *ſight,* گفتار *ſpeech,* رفتار *motion*; or by adding ش to the contracted participle, as اسايش *reſt,* ستايش *praiſe,* ازمايش *temptation.*

The letter ا elif added to ſome adjectives makes them abſtract nouns, as گرم *warm,* گرما *warmth.*

Nouns denoting the place of any thing are formed by the terminations ستان iſtán, دان dán, زار zár, گاه gah, or جا já, as

نگارستان * negariſtân *a gallery of pictures.*

* The five firſt of theſe names are the titles of as many excellent books: the Behariſtán and Guliſtán are poetical compoſitions by Jâmi and Sadi; the Negariſtán is a very entertaining miſcellany in proſe and verſe; and the Shekerdân is a miſcellaneous work in Arabick upon the hiſtory of Egypt: as to the Sumbuliſtân, I have ſeen it quoted, but recollect neither the ſubject, nor the name of its author. The Greeks ſometimes gave theſe flowery titles to their books; thus Pamphilus publiſhed a treatiſe on different ſubjects, which he called Λειμὼν چمنزار *a meadow*; and Apoſtolius compiled an Ἰωνιὰ بنفشه زار *a garden of violets*, or a collection of proverbs and ſentences.

بهارستان beharistân *the mansion of the spring.*

گلستان gulistân *a bower of roses.*

شکردان shekerdân
or شکرستان shekeristân *a chest of sugar.*

سنبلستان sumbulistân *a garden of hyacinths.*

شیرستان sheeristân *the country of lions.*

جنستان ginnistân *fairy-land.*

گلزار gulzár *a bed of roses.*

لالهزار lalehzâr *a border of tulips.*

عبادتگاه ibádetgáh *a place of worship.*

خواب جا khab já *the place of sleep,* a bed.

The learner must remember, that when these compounds are used as distinct substantives, the termination ان of the plural, and را of the oblique case, must be added to the end of them, as

Sing.	Nom.	شیرین دهن	*a girl with sweet lips.*
	Obl.	شیرین دهنرا	
Plur.	Nom.	شیرین دهنان	*girls with sweet lips.*
	Obl.	شیرین دهنانرا	

The Persian verbs are compounded either with nouns and adjectives, or with prepositions and other particles. The

verbs chiefly uſed in the firſt ſort of compoſition are كردن *to do*, آوردن *to bring*, داشتن *to have*, ساختن *to make*, فرمودن *to order*, خوردن *to devour*, زدن *to ſtrike*, بردن *to bear*, نمودن *to ſhow*, كشتن or كرديدن *to become*, آمدن *to come*, ديدن *to ſee*, كرفتن *to take*, and يافتن *to find.* The moſt common of theſe is كردن, which is joined in all its inflexions to a multitude of Arabick gerunds or verbal nouns, as well as to Perſian adjectives and participles, as

اقرار كردن ikrár kerden *to confeſs.*
انتظار كردن intizár kerden *to expect.*
رجوع كردن rujû kerden *to return.*
تمام كردن temám kerden *to complete.*
پر كردن por kerden *to fill.*
ترك كردن terk kerden *to leave.*
طلوع كردن tulû kerden *to riſe* (oriri).

Thus Hafiz,

صبحست ساقيا قدحي پر شراب كن
دور فلك درنك ندارد شتاب كن
خورشيد مي زمشرق ساغر طلوع كرد
كر برك عيش ميطلبي ترك خواب كن

It

It is morning; boy, *fill* the cup with wine: the rolling heaven makes no delay; therefore *haſten.* The ſun of the wine *riſes* from the eaſt of the cup: if thou ſeekeſt the delights of mirth, *leave* thy ſleep.

هجوم آوردن hujúm âverden *to aſſault.*
یاد آوردن yád âverden *to remember.*
عجب داشتن ajeb daſhten *to wonder.*
معذور داشتن mâzúr daſhten *to excuſe.*
حسد بردن heſed berden *to envy.*
اعتقاد بردن itikád berden *to believe.*
غمّ خوردن ghemm khorden *to grieve.*
سوگند خوردن ſeukend khorden *to ſwear.*
روشن ساختن rúſhen ſakhten *to enlighten.*
تر ساختن ter ſakhten *to moiſten.*
التفات نمودن iltifát numûden *to eſteem.*
مدهوش گشتن medhûſh geſhten *to be aſtoniſhed.*
غمناك گردیدن gemnák gerdíden *to be afflicted.*
پدید آمدن pedeed âmeden *to appear.*
احسان دیدن ihſan deeden *to be benefited.*
پرورش یافتن perveriſh yaften *to be educated.*
قرار گرفتن kerár griften *to be confirmed.*

The

The verbs زدن and فرمودن are very frequently ufed in compofition, as نعره زدن nârch zeden *to call aloud*, فکر فرمودن fikr fermúden *to confider*; thus Geláleddîn Rúzbehár,

تا بجهد تو نعره زد بلبل
همه کوشم چون درخت کل

While the nightingale fings thy praifes with a loud voice,
I am all ear, like the ftalk of the rofe-tree.

and Hafiz,

فکر معقول بفرما کل بیخار کجاست

Confider attentively; where is a rofe without a thorn?

Some of the particles, with which verbs are compounded, are fignificant, and others redundant and ornamental, as

درآمدن der ámeden *to enter.*
درآوردن der âverden *to carry in.*
درخواستن der kháften *to require.*
دریافتن der yáften *to underftand.*
برآمدن ber ámeden *to afcend.*
برکشتن ber keshten *to return.*
برآسودن ber âfúden *to reft.*

بازداشتن

باز داشتن báz dashten *to with-hold.*
فرود آمدن furúd âmeden *to descend.*
واپس داشتن vápes dashten *to detain.*
سر دادن ser dáden, *to banish*, to confine to a place.

In the present tense of a compound verb the particle مى is inserted between the two words of which it is composed, as from پر كردن *to fill*,

Sing.	Plur.
پر مي كنم *I fill.*	پر مي كنيم *we fill.*
پر مي كني *thou fillest.*	پر مي كنيد *you fill.*
پر مي كند *he fills.*	پر مي كنند *they fill.*

Sometimes the two words of which a verb is compounded are placed at a great distance from each other, as

صبا بلطف بگو آن غزال رعنارا
كه سر بكوه وبيابان تو دادهٔ مارا

" O western breeze, say thus to yon tender fawn, thou
" hast confined us to the hills and deserts."

where سر دادهٔ the preterite of سر دادن *to confine*, reléguer, is separated by three words. The noun سر has a number of different senses, and is therefore the most diffi-

 cult

cult word in the Perſian language: it ſignifies *the head*, *the top*, *the point*, *the principal thing*, *the air*, *deſire*, *love*, *will*, *intention*, *&c.* and ſometimes its meaning is ſo vague that it ſeems a mere expletive, though the Perſians undoubtedly feel its force.

There are derivative verbs in Perſian, as in Hebrew and Arabick, which may be called *cauſals*; they are formed from the tranſitive verbs by changing یدن into انیدن, and ſometimes into ایانیدن, as

تابیدن *to ſhine*, تابانیدن and تابایانیدن *to cauſe to ſhine.*

رسیدن *to arrive.* رسانیدن *to cauſe to arrive*, to bring.

یارب آن آهوي مشکین بختن باز رسان
وآن سهي سرو خرامان بچمن باز رسان

O heaven! *bring* that muſky fawn back to Khoten; bring back that tall waving cypreſs to its native garden.

OF PERSIAN NUMBERS.

The numerals and invariable parts of ſpeech belong more properly to a vocabulary than to a grammar; but for the uſe of ſuch as will take the trouble to learn them by heart, I will here ſubjoin the moſt,common of them:

١	یک yek	*one.*
٢	دو du	*two.*
٣	سه ſeh	*three.*
٤	چهار chehar	*four.*
٥	پنج penge	*five.*
٦	شش ſheſh	*ſix.*
٧	هفت heft	*ſeven.*
٨	هشت heſht	*eight.*
٩	نه nuh	*nine.*
١٠	ده deh	*ten.*
١١	یازده yázdeh	*eleven.*
١٢	دوازده duázdeh	*twelve.*
١٣	سیزده ſizdeh	*thirteen.*
١٤	چهارده chehardeh	*fourteen.*
١٥	پانزده panzedeh	*fifteen.*

١٦	شانزده ſhanzedeh	*ſixteen.*
١٧	هفده hefdeh	*ſeventeen.*
١٨	هشده heſhdeh	*eighteen.*
١٩	نوزده nuzdeh	*nineteen.*
٢٠	بيست beeſt	*twenty.*
٢١	بيست يك beeſt yek	*twenty-one.*
٣٠	سي ſee	*thirty.*
٤٠	چهل chehel	*forty.*
٥٠	پنجاه penjâh	*fifty.*
٦٠	ششت ſheſht	*ſixty.*
٧٠	هفتاد heftâd	*ſeventy.*
٨٠	هشتاد heſhtâd	*eighty.*
٩٠	نود naved	*ninety.*
١٠٠	صد ſad	*a hundred.*
٢٠٠	دوصد dûſad	*two hundred.*
٣٠٠	سيصد ſeeſad	*three hundred.*
٤٠٠	چهارصد cheharſad	*four hundred.*
٥٠٠	پانصد panſad	*five hundred.*
١٠٠٠	هزار hezar	*a thouſand.*
١٠٠٠٠	ده هزار deh hezar	*ten thouſand.*
١٠٠٠٠٠	صد هزار ſad hezar	*a hundred thouſand.*
	or لك lac	

ORDI-

ORDINALS.

نخست	nukhuſt	*firſt.*
دوم	duum	*ſecond.*
سیوم	ſium	*third.*
چهارم	chehárum	*fourth.*
پنجم	penjum	*fifth.*

All the other ordinals are formed in the ſame manner by adding م to the cardinal numbers.

ADVERBS.

بسیار beſiár *much.* اندک endek *little.*
اینجا eenjá *here.* آنجا ânjâ *there.*

جان تیز اگر فرستم آنجا
آن تحفهٔ مختصر چه باشد

If I could ſend my very ſoul *to that place*, how trifling a preſent would it be!

از اینجا ez enjá *hence.* از آنجا ez ânjá *thence.*
اینسو eenſú *hither.* آنسو ânſú *thither.*
کجا cujá *where* or *whither.* از کجا ez cujá *whence.*

هر كجا كه her cujá ke *wherefoever.*

بيرون beerún *without.* درون derún or اندرون enderún *within.*

نوازنده بلبل بباغ اندرون
كرازنده آهو براغ اندرون

The nightingales were warbling in the garden, and the fawns were fporting on the hills.

فرو forú or فرود forúd *below.* بالا bálá *above.*

ان بلا نبود كه از بالا بود

That evil which comes from *above* is not evil.

بامداد bamdád
سحرگاه fehérgáh *in the morning.*
or سحر feher

شامگاه fhamgáh *in the evening.*

دي dee *yefterday.* فردا ferdá *to-morrow.*

پيش peifh *before.* پس pes *after.*

اكنون eknún *now.* آنگاه angáh *then.*

چون chún *when.* همانده hemándem *directly.*

هرگز herkez *ever.* هرگزنه herkezneh *never.*

هنوز

هنوز henúz *yet.* — بعد از آن bâd ez án *afterward.*
تا tá *until.* — هميشه hemeishheh *always.*
باري báree *once.* — ديگربار deigerbar *again.*
هم hem *also.* — نيز neez *even.*

The following six adverbs are nearly synonymous, and signify *as, like, in the same manner as*;

همچو hemchú, — همچون hemchún.
چنين cheneén, — همچنين hemcheneén.
چنانچه chenáncheh, — چنانكه chenánkeh.

كو cú *where?* — چرا cherá *wherefore?*
چند chend *how many?*
از بهر چه ez behri che *on what account?*
چون chún *how?* — چگونه chegúneh *how* or *what.*
اينك eenek *behold!* — كاش cásh *would!*
مگر megher *perhaps.* — مبادا mebáda *lest by chance.*
هم hem and بهم behem *together.* — تنها tenha *alone.*

CONJUNCTIONS.

و u or va *and.* — هم hem, or نيز neez *also.*
يا ya *or.* — اگر egher, or گر gher *if.*

اگرچه

اگرچه eghercheh, گرچه ghercheh *though.*
امّا emma, ليکن leiken, بل bel, بلکه belkeh *but.*
هرچند herchend, هرچندکه herchendkeh *although.*
بنابرين. benabereen *therefore.* پس pes *then, moreover*
که keh *since.* زيرا zéra *because.*
مگر megher *unless.* جز júz *except.*

PREPOSITIONS.

از ez *from, by, of.* ابر aber, or بر ber *upon.*
پس pes *after.* پيش peish *before.*
به beh, or ب be, joined to the noun, *in, to.*
با bá *with.* بي bé *without.*
پهلوي pehlevi *near.*
براي berái, بجهت begehet *for.*
ازجهت ez gehet, ازبهر ez behr *on account of.*
در der *in.* سوي. súi *toward.*
فرود forúd *beneath.* زير zeér *under.*
زبر zeber *above.* نزد nazd *near.*
ميان meián *between.*

INTER-

INTERJECTIONS.

ايا ejá, ايها ayoha *oh!* آه âh *ah!*

دريغ or دريغا dereega *alas!*

Thus in the tale of the merchant and the parrot by Geladdin Rúmi,

اي دريغا واي دريغا واي دريغ
كانچنان ماهي نهان شد زير ميغ

Alas! alas! that ſo bright a moon ſhould be hidden by the clouds!

فغان fugán and افسوس efsús are likewiſe interjections that expreſs grief: thus in a tetraſtich by the ſultan Togrul Ben Erſlan,

ديروز چنان وصال جان فروزي
وامروز چنين فراق عالم سوزي
افسوس كه بر دفتر عمرم ايام
آنرا روزي نويسد اينرا روزي

Yeſterday the preſence of my beloved delighted my ſoul; and to-day her abſence fills me with bitterneſs: alas! that the hand of fortune ſhould write joy and grief alternately in the book of my life!

This great hero and poet was the laſt king of the Seljukian race: he was extremely fond of Ferduſi's poetry, and in the battle in which he loſt his life, he was heard to repeat aloud the following verſes from the Shahnáma.

چو برخاست از لشکرکش کرد
رخ نامداران ما کشت زرد
من این کرز یکزخم برداشتم
سپهرا هم انجاي بکذاشتم
خروشي برآورد اسبم چو پیل
زمین شد پریشان چو دریاي نیل

When the duſt aroſe from the approaching army, the cheeks of our heroes turned pale; but I raiſed my battle-ax, and with a ſingle ſtroke opened a paſſage for my troops: my ſteed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

These lines are quoted by d'Herbelot, p. 1029, but they are written differently in my manuſcript of Ferduſi, which I have here followed.

OF THE PERSIAN SYNTAX.

THE conſtruction of the Perſian tongue is very eaſy, and may be reduced to a few rules, moſt of which it has in common with other languages. The nominative is uſually placed before the verb, with which it agrees in number and perſon, as in this pious ſentence of a Perſian philoſopher,

از بهر چه آمدهٔ اگر آمدهٔ که علم اوّلین واخرین
بیاموزي این راه روا نیست این همه خالق داند
واگر آمدهٔ که اورا جویي آنجا که اوّل قیام بر
گرفتي او خود آنجا بود *

Wherefore *art thou come?* if *thou art come* to learn the ſcience of ancient and modern times, thou haſt not taken the right path: doth not the *Creator* of all things *know* all things? and if *thou art come* to ſeek him, know that where *thou* firſt *waſt fixed*, there *he was preſent*.

* See the Bibliotheque Orientale, p. 950.

yet

yet it is remarkable that many Arabick plurals are confidered in Perfian as nouns of the fingular number, and agree as fuch with verbs and adjectives, as

از آمدن بهار از رفتن دي
اوراق حيات ما ميكردد طي

By the approach of fpring, and the return of December, the leaves of our life are continually folded.

where اوراق the plural of ورق *a leaf* governs ميكردد in the fingular.

There is another ftrange irregularity in the Perfian fyntax; the cardinal numbers are ufually joined to nouns and verbs in the fingular, as هزار يك روز *a thoufand and one days*.

نسيم زلفت اكر بكذرد بتربت حافظ
زخاك كالبدش صد هزار لاله برآيد

If the gale fhall waft the fragrance of thy locks over the tomb of Hafiz, *a hundred thoufand flowers will fpring* from the earth that hides his corfe.

Thefe idioms, however, are by no means natural to the Perfian, but feem borrowed from the Arabs, who fay, الف ليلة وليلة *a thoufand and one nights*. In Arabick

too

too a noun of the plural number, if it ſignify a thing without life, requires a verb in the ſingular, and that of the feminine gender, for the Arabick verbs have diſtinct genders like nouns, as

خرّت الانهار والاغصان مالت للسجود

The rivers murmured, and the branches were bent to adore their maker.

فاضت اقداحهم كاحداقي

Their cups overflowed with wine, and my eyes with tears.

Moſt active verbs require the oblique caſe in را after them, as

اگر آن ترک شیرازي بدست ارد دل مارا
بخال هندویش بخشم سمرقند وبخارارا

If that fair damſel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára.

It has been before obſerved (ſee page 17) that the را is omitted if the noun be indefinite or general, as جام پر کن *fill* a *cup*; but that it is inſerted, if the thing be particular and limited, as جامرا پر کرد *he filled* the *cup*; examples of this occur in almoſt every page.

 All

All nouns or verbs by which any profit or acquiſition is implied govern the oblique caſe, as

بلي هر جا كه شود مهر آشكارا
سهارا چز نهان بودن چه يارا

Yes! whenever the ſun appears, what advantage can there be to * Soha, but his being hidden?

The following remark relates to the poſition rather than to the ſyntax: in a period of two or more members, each of which might end with an auxiliary verb, the firſt of them commonly contains the verb, which is underſtood in the reſt, as

مضرّت تعجيل بسيارست ومنفعت صبر وسكون بيشمار

The diſadvantages of haſte are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its ſubſtantive, and the governing noun is prefixed to that which it governs, as روي خوب *a beautiful face*, بوي گل *the ſcent of a roſe*; but if this order be inverted a compound adjective is formed, as خوب روي *fair-faced*, گلبوي *roſe-ſcented.*

* Soha is the Arabick name for a very ſmall and obſcure ſtar in the conſtellation of the Great Bear.

Con-

Conjunctions which expreſs conjecture, condition, will, motive, &c. require the conjunctive or potential mood, as

گر بدانستمي که فرقت تو
اينچنين صعب باشد ودلسوز
از تو دوري نجستمي يکدم
وز تو غايب نبودمي يکروز

If I had known *that* thy abſence would have been ſo ſorrowful and afflicting, I would not have departed from thee a ſingle day; I would not have left thee a ſingle moment.

Prepoſitions and Interjections are prefixed to nouns in the nominative caſe, as

شنوده ام که دو کبوتر با يکديگر در آشيانهٔ دمساز ودر کاشانهٔ همراز نه از غبار اغيار بر خاطر ايشان کردي ونه از محنت روزگار در دل ايشان دردي

I have heard that two doves lived together *in* one neſt, and whiſpered their ſecrets *in* one chamber; the duſt of jealouſy had never ſullied their minds, and the anguiſh of misfortune had never pierced their hearts.

پرده داري ميكند در قصر قيصر عنكبوت
بومي نوبت * ميزند بر كنبد افراسياب

The ſpider holds the veil *in* the palace of Cæſar; the owl ſtands ſentinel *on* the watch-tower of Afraſiab.

These are the principal rules that I have collected for the Perſian language; but rules alone will avail but little, unleſs the learner will exemplify them in his own reſearches: the only office of a grammarian is to open the mine of literature, but they who wiſh to poſſeſs its gems muſt endeavour to find them by their own labours: I ſhall, however, add a ſhort Perſian fable, with a grammatical analyſis of the firſt part; after which model the ſtudent may analyſe any piece of Perſian writing, and tranſlate it correctly with the help of a Dictionary; provided he have ſome tincture of the Arabick language, without which he will never be a perfect tranſlator, and will expoſe himſelf to the ſcorn of the learned.

* نوبت is an Arabick word ſignifying *a turn*, *a change*, *a watch*, excubiæ: hence نوبت زدن in Perſian, and نوبت چالمق in Turkiſh, ſignify *to relieve the guards by the ſound of drums and trumpets.* This office is given by the poet to the owl, as that of پرده دار or chamberlain is elegantly aſſigned to the ſpider. Some copies have نوحه inſtead of نوبت which reading would make very good ſenſe, but deſtroys the beauty of the alluſion.

A PERSIAN FABLE.

باغبان و بلبل

The Gardener and the Nightingale.

اورده اند که دهقاني باغي داشت خوش وخرم وبوستاني تازه‌تر از گلستان ارم هواي آن نسيم بهاررا اعتدال بخشيدي وشمامهٔ ريحان روح افزايش دماغ جانرا معطّر ساختي

نظم

گلستاني چو گلزار جواني
گلشن سيراب آب زندگاني
نواي عندليبش عشرت انگيز
نسيم عطرسايش راحت آميز

وبر يك گوشهٔ چمنش گلبني بود تازه تر از نهال كامراني وسرافرازتر از شاخ شجرهٔ شادماني هر صباح بر روي گلبن گل رنگين چون عذار دلفريبان نازك خوي ورخسار سمنبران پاسمين بوي بشكفتي وباغبان با آن گل رعنا عشق بازي آغاز نموده گفتي

بيت

گل بزير لب نميدانم چه ميگويد كه باز
بلبلان بي نوارا در فغان مي آورد

باغبان روزي بر عادت معهود بتماشاي گل آمد بلبلي ديد نالان كه روي در صحيفهٔ گل مي ماليد وشيرازهٔ جلد زرنگار اورا بمنقار تيز از يكديگر مي گسيخت

بيت

بلبل كه بگل درنگرد مست شود
سر رشتهٔ اختيارش از دست شود

باغبان پريشاني اوراق گل مشاهده نموده گريبان شكيباي بدست اضطراب چاك زده ودامن دلش بخار جگردوز بيقراري درآويخت روز ديگر همان حال وجود گرفت وشعلهٔ فراق گل

مصراع

داغ دگرش بر سر آن داغ نهاد
روز سيوم بحركت منقار بلبل

ع

گل بتاراج رفت وخار بماند
خارخاري از آن بلبل در سينهٔ دهقان پديد آمده

دام فريبي در راه وي نهاد وبدانه حيل اورا صيد
كرده در زندان قفس محبوس ساخت بلبل بيدل
طوطي وار زبان بكشاد وكفت اي عزيز مرا بچه
موجب حبس كردهٔ از چه سبب بعقوبت من مايل
شدهٔ اكر صورت بجهت استماع نغمات من كردهٔ خود
اشيانهٔ من در بوستان تست دم سحر طربخانهٔ من
اطراف كلستان تست واكر معني ديكر بخيال
كذرانيدهٔ مرا از ما في الضمير خود خبر ده دهقان
كفت هيچ ميداني كه بروزكار من چه كردهٔ ومرا
بمفارقت يار نازنين چند بار ازردهٔ سزاي آن عمل
بطريق مكافات همين تواند بود كه تو از دار وديار
مانده واز تفرّج وتماشا مهجور شده دركوشهٔ زندان
مي زاري ومن هم درد هجران كشيده ودرد فراقت
جانان چشيده دركلبهٔ احزان مي نالم

بيت

بنال بلبل اكر با منت سر ياريست
كه ما دو عاشق زاريم وكار ما زاريست

بلبل كفت ازين مقام دركذر وبر انديش كه من
بدين مقدار جريمهٔ كه كلي را پريشان كردهام محبوس
كشتهام توكه دلي را پريشان مي سازي حال تو
چون خواهد بود

نظم

کنبد کردنده زروي قیاس
هست به نیکي وبدي حق شناس
هر که نکوي کند آنش رسید
وهر که بدي کرد زیانش رسید

این سخن بر دل دهقان کارکر آمده بلبل‌را آزاد کرد بلبل زباني بآزادي کشاد وبکفت چون با من نکوي کردي بحکم هل جزا الاحسان الا الاحسان مکافات آن باید کرد بدان که در زیر درخت که ایستادهٔ افتابهٔ است پر از زر بردار ودر حوایج خود صرف کن دهقان آن محل‌را بکاوید وسخن بلبل درست یافت کفت اي بلبل عجب که آفتابهٔ زر را درزیر زمین مي بیني ودام در زیر خاك ندیدي بلبل کفت تو آنرا ندانستهٔ که

اذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضاي آلهي نزول یابد دیدهٔ بصیرت‌را نه‌روشني ماند ونه تدبیر وخرد نفع رساند

A literal translation of the foregoing fable, with grammatical notes.

THE GARDENER AND THE NIGHTINGALE.

It is related that a husbandman had a sweet and pleasant orchard, and a garden more fresh than the bower of Irem.

آورده اند *they have related*, second preterite of the verb آوردن, imp. آر, aorist آرم, *to bring*, *to relate*. كه the conjunction. دهقاني *a countryman*, *a villager*, from ده *a village*; the ي at the end implies unity, as in the next word باغي an *orchard*. داشت third person preterite of داشتن, imp. دار, aorist دارم *to have*; it governs an indefinite noun in the nominative. خوش and خرم adjectives. و the copulative. بوستاني a noun; observe the ي of unity as before. تازه‌تر the comparative of تازه *fresh*. از *than*. گلستان *a rose-garden*, from گل it must here be pronounced gulistáni, as it is the former of two substantives. ارم a proper name: it is a fabulous garden, supposed to have been made in Arabia by a king named Sheddad.

The

The air of it gave mildneſs to the gales of the ſpring, and the ſcent of its herbs that refreſhed the ſpirits, conveyed perfume to the very ſoul.

هوا Arabick, *the air*; the ي ſhows that it ſtands in conſtruction with a following noun. آن a pronoun demonſtrative, here uſed for او or ش. نسیم Arabick, *the gale*; it muſt here be read neſémi. بهار *the ſpring*. را denotes the oblique caſe, which here anſwers to the dative. اعتدال an Arabick verbal noun of the eighth conjugation, ſignifying *equality*. بخشیدی the ſecond imperfect tenſe of بخشیدن *to give*, uſed chiefly in narrations. شمامهٔ Arab. the mark ء ſhews that it is followed by a ſubſtantive. ریحان Arab. properly, *ſweet baſil*. روح‌افزا compounded of روح Arab. *ſpirit*, and افزا the contracted participle of افزودن *to increaſe*, imp: افزا, aoriſt افزایم. بش for ش the poſſeſſive pronoun: after nouns in ا or و an ي is inſerted before the ش. دماغ جان literally *the brain of the ſoul*. را marks the accuſative caſe. معطّر *ſcented*, Arab. from عطر: the Arabick ſubſtantive is عطر otr, whence our *ottar of roſes*. ساختی imperfect preterite, as before, of the verb ساختن, imp. ساز, aoriſt سازم, from the obſo-

lete

lete سازيدن *to make.* It will be obſerved, that the verb is placed at the end of the ſentence, as in ſeveral other languages.

VERSES.

A bower like the garden of youth, a bed of roſes bathed in the waters of life; the notes of its nightingales raiſing delight; its fragrant gale ſhedding perfume.

نظم *verſe*, in oppoſition to نثر *proſe*; the former ſignifies in Arabick the act of *ſtringing pearls* or *jewels in a bracelet* or *necklace*, and the latter implies the act of *ſcattering gems at random*; whence, by an elegant metaphor, the words are applied to verſe and proſe. گلستاني *a roſe-garden*; obſerve the ي of unity. چو *as*, a conjunction. گلزار from گل and زار a ſyllable denoting *place*. جواني *youth*; the ي forms the abſtract from جوان *young*. گلشن the ſame as گلزار and گلستان. سيراب an adjective compounded of سير *full*, and آب *water*. زندگاني *the fountains of youth and life* are frequently mentioned in the oriental tales; the latter was ſuppoſed to have been diſcovered by Khezar, who gained immortality by drinking the

the water of it. نواي *the melody of*, عندليب Arab. *a nightingale*; here it is uſed collectively: the plurals are عندليبان or عنادل after the Arabick form. عشرت انگيز compounded of an Arabick ſubſtantive and the participle of انگيختن, imp. انگيز, aoriſt انگيزم *to excite.* عطرسا *perfumed*, from عطر and the particle سا. بيش for ش as before. راحت آميز from راحت Arabick and آميز the participle of آميختن, imp. آميز, aoriſt آميزم *to mix, to raiſe.*

And in one corner of his garden there was a roſe-buſh freſher than the ſhrub of deſire, and more lofty than the branch of the tree of mirth.

بر a prepoſition. يک *one.* گوشهٔ a ſubſtantive; ء ſhows that it ſtands in conſtruction. چمن another word for *a garden.* ش the poſſeſſive pronoun. گلبني *a roſe-buſh*; ي as before. بود the third perſon preterite of بودن *to be.* نهال and شجره both ſignify *a tree*; the former in Perſian, the ſecond in Arabick. كامراني and شادماني are abſtracts, *deſire* and *mirth*, made by the formative ي.

Every

Every morning on the top of the roſe-buſh the roſes bloſſomed, coloured like the cheek of heart-alluring damſels with gentle minds, and the face of lily-boſomed maids ſcented like jeſſamine.

هر *every.* صباح Arab. *morning.* روي properly *the face.* گل *roſes,* collectively, as in the phraſe گل فشان كن *ſprinkle roſes,* or flowers in general. رنگين the adjective of رنگ *colour,* as سنگين *ſtony,* from سنگ *a ſtone,* زرين *golden,* from زر *gold.* چون the ſame as چو *like.* عذار and رخسار ſignify *a cheek*; the former in Arabick, the latter in Perſian. دلفريبان and سمنبران compounded adjectives, uſed like ſubſtantives; for the word *damſels* or *youths* is underſtood. نازك خوي and ياسمين بوي are invariable compound adjectives. بشكفتي the preterite of شكفتن, imp. شكيب, aoriſt شكيبم *to bloſſom.* Obſerve the rhymes at the cloſe of the members of this period. The Aſiaticks as well as the Grecian ſophiſts conſidered it as a beauty to cloſe their ſentences with ſimilar ſounds: a ſtriking example of the different genius of nations, for this eaſtern beauty would be an enormous fault in moſt European languages.

The gardener began to ſhow an extreme fondneſs for theſe excellent roſes, and ſaid,

A DISTICH,

I know not what the roſe ſays under his lips, that he brings back the helpleſs nightingales with their mournful notes.

گل رعنا is a ſort of *roſe* of a very bright colour: the word râna ſignifies alſo *tender*, and has nearly the ſame ſenſe in Hebrew and Arabick. عشقبازي a compounded word, ſignifying *the ſport of love* or *fondneſs*. آغاز *a beginning*. نموده the preterite participle of نمودن, imp. نماي, aoriſt نمايم *to ſhow*. كفتي the preterite of كفتن, imp. كو or كوي, aoriſt كويم. The poets often uſe كفتا for *he ſaid*. بيت in Arabick *a houſe*, alſo *a couplet*, all the expreſſions in the oriental proſody being taken from a building. ن the negative letter; ميدانم firſt perſon preſent tenſe of دانستن, imp. دان, aoriſt دانم, whence the preſent is derived. ميكويد third perſon preſent tenſe of كفتن, as above. باز an adverb. بي *without*; it is often joined with its ſubſtantive, as بيدل *heartleſs*. را marks the accuſative caſe. در a prepoſition. فغان *complaint*,

plaint, ſorrow; it is often uſed as an interjection, فغان كه *alas! that*---

One day the gardener according to his eſtabliſhed cuſtom went to view the roſes; he ſaw a plaintive nightingale, who was rubbing his head on the leaves of the roſes, and was tearing aſunder with his ſharp bill that volume adorned with gold.

A DISTICH.

The nightingale, if he ſee the roſe becomes intoxicated, he lets go from his hand the reins of prudence.

روز *a day*; ي as before. عادت Arab. *cuſtom.* معهود Arab. participle paſſive of عهد ahada. ب inſeparable prepoſition; تماشا an Arabick verbal; ي marks the conſtruction. ديد preterite of ديدن, imp. بين, aor. بينم *to ſee*; it here governs a nominative caſe. نالان participle active of ناليدن *to complain.* صحيفه Arab. *leaves* collectively; the mark ء as before. مي ماليد preterite imperfect of ماليدن *to rub.* جلد Arabick, *a volume.* زرنگار an adjective, compounded of زر *gold*, and نگار *an ornament.* او the pronoun poſſeſſive; را ſign of the accuſative

ſative caſe. منقار Arab. *the bill of a bird.* تيز an adjective, placed by the rule after its ſubſtantive. از a preposition. يكديكر literally *one another.* مي كسيلدي the preterite imperfect of كسيلمك, imp. كسيل, aor. كسيلم. بيت as before. كه a conjunction, governing the potential mood. درنكرد the aoriſt of درنكرستن a verb compounded of the prepoſition در and نكرستن, imp. نكر, aoriſt نكرم *to view*; it is conſtrued with the prepoſition ب. مست an adjective. شود aoriſt of شدن *to be.* سر a noun that has many different ſenſes, which muſt be learned by practice; it here means *the extremity.* اختيار an Arabick verbal noun; it is the infinitive of the eighth conjugation, from خار *he choſe.* ز an inſeparable prepoſition, put for از. دست *the hand.* شود as above.

The gardener viewing the ſcattered condition of the roſe-leaves, tore with the hand of confuſion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneaſineſs. The next day he found the ſame action repeated, and the flames of wrath occaſioned by the loſs of his roſes,

AN HEMISTICH,

added another ſcar to the ſcar which he had before.

The third day, by the motion of the nightingale's bill,

AN HEMISTICH,

the roſes were plundered, and the thorns only remained.

Then the reſentment cauſed by the nightingale broke out in the breaſt of the gardener; he ſet a deceitful ſpringe in his way, and having caught him with the bait of treachery, he confined him in the priſon of a cage. The diſheartened nightingale opened his mouth, like a parrot, and ſaid, Oh, Sir, for what cauſe haſt thou impriſoned me? for what reaſon haſt thou reſolved to diſtreſs me? if thou formeſt the deſire of hearing my ſongs, my own neſt is in thy garden, where in the morning thy bower ſhall be the houſe of my muſick; but if thou haſt another idea, inform me of what thou haſt in thy mind (an Arabick phraſe).

The gardener ſaid, Doſt thou not know how thou haſt ſpoiled my fortune, and how often thou haſt diſtreſſed me with the loſs of my favorite roſe? it is right that thy action ſhould be requited, and that thou being ſeparated from thy friends and family, and ſecluded from all joy and diverſions, ſhouldſt mourn in the

corner of a priſon; whilſt I, afflicted with the anguiſh of ſeparation from my darling flowers, weep in the cottage of care.

A DISTICH OF HAFIZ.

Mourn, O nightingale! if with me, thou regretteſt the loſs of thy friend, for we are two mournful lovers, and our employment is weeping.

The nightingale ſaid, Depart from that reſolution, and conſider, that if I am impriſoned for ſuch an offence as tearing a roſe, what will be thy puniſhment if thou teareſt a heart aſunder.

VERSES.

He that formed the ſky by exact meaſure, knows the right rewards for good and evil; whoever does well, good will come to him; and if he does ill, evil will attend him.

This diſcourſe taking effect upon the heart of the gardener, he ſet the nightingale at liberty. The bird tuned his voice in his free ſtate, and ſaid, Since thou haſt done me this ſervice, according to the ſentence (in the Alcoran) Is there any recompenſe for benefits,

but

but benefits? it is neceſſary to reward thee for it. Know that under the tree where thou ſtandeſt, there is a coffer full of gold; take it, and ſpend it to ſupply thy wants.

The gardener ſearched the place, and found the words of the nightingale to be true; he then ſaid, O nightingale! what a wonder it is, that thou couldſt ſee the coffer of gold beneath the earth, and not diſcover the ſpringe upon the ground!

The nightingale ſaid, Doſt thou not know that (an Arabick ſentence) when fate deſcends, caution is vain?

AN HEMISTICH.

It is impoſſible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of underſtanding, and neither prudence nor wiſdom bring any advantage.

عروض

OF VERSIFICATION.

THE modern Perſians borrowed their poetical meaſures from the Arabs: they are too various and complicated to be fully explained in this grammar; but when the learner can read the Perſian poetry with tolerable eaſe, he may receive further information from a treatiſe written profeſſedly upon verſification by وحيدي Vahîdi, who was himſelf no contemptible poet.

There are nineteen ſorts of metre which are uſed by the Perſians, but the moſt common of them are بحر رجز or the iambick meaſure, بحر رمل or the trochaick meaſure, and بحر هزج a metre that conſiſts chiefly of thoſe compounded feet which the ancients called Ἐπιτρίτους, and which are compoſed of iambick feet and ſpondees alternately, as *amatores puellarum*. In lyrick poetry theſe verſes are generally of twelve or ſixteen ſyllables, as

ببوي نافۀ كاخر صبا زان طرّه بكشايد
زجعد زلف مشكينش چه تاب افتاد در دلها

Bĕbūī

Bĕbūī nā | feī kākhēr | sĕbā zān tūr | rĕ būcſhāyed
Zĭ jādī zūl | fĭ mūſhkīnēſh | chĭ tāb ūftād | ŭ dēr dīlhā.

When the zephyr diſperſes the fragrance of thoſe muſky locks, what ardent deſire inflames the hearts of thy admirers!

They ſometimes conſiſt of fourteen ſyllables in this form,

– – ⏑ | ⏑ – – – | – – ⏑ | ⏑ – – –

as

تا غنچهٔ خندانت دولت بکه خواهد داد
اي شاخ کل رعنا از بهر که ميروبي

Tā ghūnchĕ | ĕkhēndānēt | dēvlēt bĕ | kĕ khāhēd dād
Aī ſhākhĭ | gŭlī rānā | ēz bēhrĭ | kĕ mīrūyī

Ah! to whom will the ſmiling roſe-bud of thy lips give delight? O ſweet branch of a tender plant! for whoſe uſe doſt thou grow?

or in this,

– – ⏑ | ⏑ – – ⏑ | ⏑ – – ⏑ | ⏑ – –

as

کوشم همه بر قول ني و نغمت چنگست
چشمم همه بر لعل بو وکردش جامست

Gōſhēm hĕ | mĕ bēr kūlĭ | nĕy ū nāgmă | tĭ chēnguēſt
Chēſhmēm hĕ | mĕ bēr lālĭ | tŏ ū ghērdĕ | ſhĭ jāmēſt.

My ear is continually intent upon the melody of the pipe, and the ſoft notes of the lute: my eye is continually fixed upon thy rubied lip, and the circling cup.

This kind of meaſure is not unlike that which Sappho uſes in thoſe elegant lines quoted by Hepheſtion,

Γλυκεῖα μᾶτερ, ὔτοι δύναμαι κρέκειν τ̓ ἱςόν
Πόθω δαμεῖσα παιδὸς βραδινὰν δι᾽ Ἀφροδίταν.

which he ſcans thus,

Γλυκεῖα μᾶ | τερ, ὔτοι δύ | ναμαι κρέκειν | τ̓ ἱςὸν
Πόθω δαμεῖ | σα παιδὸς βρα | δινὰν δι᾽ Ἀ | φροδίταν.

Other lyrick verſes contain thirteen ſyllables in this form,

˘ ‒ ˘ ‒ | ‒ ‒ ‒ | ˘ ‒ ˘ ‒ | ‒ ‒

as

صبا به تهنیت پیر میفروش آمد
که موسم طرب و عیش و ناز و نوش آمد

Sĕbā bĕ tĕh | neītī peēr | ĭ meīfŏrōſh | āmēd
Kĕ mūsĭmī | tārbū eīſh | ŭ nāzŭ nōſh | āmēd

The zephyr comes to congratulate the old keeper of the banquet-houſe, that the ſeaſon of mirth, joy, wantonneſs, and wine is coming.

or,

or

⏑ ⏑ ⏑ – | ⏑ – – | ⏑ ⏑ ⏑ – | – –

as

صبا بلطف بگو آن غزال رعنارا
که سر بکوه و بیابان تو دادهٔ مارا

Sĕbā belūtf | bŏgoū ān | găzālĭ rā | nārā
Kĕ sēr bĕcoūh | vă byābān | tŏ dādeī | mārā.

This couplet has been tranſlated in another part of the grammar.

The Perſians ſometimes uſe a meaſure conſiſting of trochees and ſpondees alternately, like theſe verſes of Catullus and Ariſtophanes,

Cras amet qui nunquam amavit, quique amavit cras amet.

Ὅςις ἡμῶν τὰς Ἀθήνας ἐκκεκώφηκας βοῶν.

thus Hafiz,

ابر اذاري بر آمد باد نوروزي وزيد

Aber åzari ber âmed badi neurúzi vazeed.

The vernal clouds appear, the gales of the pleaſant ſeaſon breathe.

But the moſt common Perſian verſe contains eleven ſyllables, as

چونکه

چونکه گل رفت وگلستان درگذشت
نشنوي زان پس زبلبل سرگذشت

Chunkeh gul reft vaguliſtán derguzeſht
Neſhenvi zán pes zebulbul ſerguzeſht

When the roſes wither, and the bower loſes its ſweetneſs, you hear no longer the tale of the nightingale.

In this laſt meaſure are written all the great Perſian poems, whether upon heroick or moral ſubjects, as the works of Ferdúſi, and of Jámi, the Boſtan of Sadi, and the Meſnavi of the excellent Gelaleddîn. This ſort of verſe anſwers to our common heroick rhyme which was brought to ſo high a degree of perfection by Pope, and which the Engliſh poets will do well to retain, inſtead of adopting the leſs harmonious meaſures of other nations.

I have dwelt the longer upon the different ſorts of verſes uſed in Perſia, becauſe there are few books or even common letters written in the Perſian language, which are not interſperſed with fragments of poetry; and becauſe all the Perſian verſes muſt be read according to the pauſes of ſcanſion: thus the following elegant couplet quoted by Meninſki,

تبادر چین هر تاري بود زلف ترا صد چین
که سازد بر گل سوري زسنبل پوده چین برچین

muſt be pronounced,

Tebader ché | ne her tareé | buved zulfeé | tera ſad cheén
Ke ſazed bér | gulee ſureé | zeſumbul pú | de cheen ber
    cheén

with a ſtrong accent upon every fourth ſyllable; and it may here be obſerved, that the Perſians, like the French, uſually accent the laſt ſyllables of their words.

As to their proſody, nothing can be more eaſy and ſimple; the vowels ا elif, و vau, and ي ya are long by nature; the points, which they commonly ſuppreſs, are naturally ſhort; and every ſhort ſyllable that ends with a conſonant is long by poſition; as شيراز ſhīrāz, سنبل sūmbūl, دهان dĕhān, سمن sĕmēn: but the Perſians, like other poets, have many licences; they often add a ſhort vowel which does not properly belong to the word, as in the firſt ode of Hafiz,

ولي افتاد مشكلها vĕlī āftādŭ mūſhkīlhā,

and كجا دانند حال ما cŭjā dānēndĭ hālī mā.

They alſo ſhorten ſome long ſyllables at pleaſure by omitting the vowels ا elif, و vau, and ي ya; thus بيرون beērūn, which is a ſpondee, becomes an iambick foot when it is written برون bĕrūn: in the ſame manner دگر is uſed for ديگر, and بدن for بودن. The omiſſion of ا elif is more common; ſo ره is put for راه, and فشان for افشان, as in this beautiful couplet,

مي خواه وگلفشان كن از دهر چه ميجويي
اين گفت سحرگه گل بلبل تو چه ميگويي

"Call for wine, and ſcatter flowers around; what fa-
"vour canſt thou expect from fortune?" ſo ſpake the rofe this morning; O nightingale! what ſayſt thou to her maxim?

In which lines گلفشان is uſed for گلافشان *ſhedding flowers*, and سحرگه for سحرگاه *the morning*.

I ſhall cloſe this ſection with ſome examples of Perſian verſes from the مصراع or *hemiſtich*, to the غزل or *ode*, which differs from the قصيده or *elegy* in nothing but the number of the diſtichs, of which the ode ſeldom contains fewer than five, and the elegy ſeldom fewer than twenty.

I ſhall

I ſhall not ſet down theſe examples at random, but ſhall ſelect ſuch as are remarkable for beauty of ſentiment or delicacy of expreſſion.

مصراع *an hemiſtich.*

گل نچيند كسي كه كارد خار

He that plants thorns will not gather roſes.

بيت *a diſtich.*

كاروان رفت وتو در خواب وبيابان در پيش
كجا روي ره زكه پرسي چكني چون باشي

The caravan is departed, and thou ſleepeſt; the deſert lies before thee; whither wilt thou go? of whom wilt thou aſk the way? what wilt thou do? how wilt thou exiſt?

رباعي *a tetraſtich.*

هنگام سپيده دم خروس سحري
داني زچه رو همي كند نوحه گري
يعني كه نمودند در اينهٔ صبح
كز عمر شبي گذشت وتو بيخبري

At

At the time that the dawn appears, dost thou know for what reason the bird of the morning complains? He says, that it is shown in the mirror of the day, that a whole night of thy life is passed, while thou art lost in indolence.

Another.

خواهي كه نباشي بغمّ ورنج قرين
بشنو سخن پاكتر از درّ ثمين
از دشمن آزرده تغافل منماي
وز صاحب كبر وكينه ايمن منشين

Dost thou desire to be free from sorrow and pain? hear a maxim more valuable than a precious gem. Despise not thine enemy, though he be distressed; and trust not thy friend, if he be proud and malevolent.

In all the Persian elegies and odes the two first hemistichs have the same rhyme, which is continued through the whole poem at the end of every distich. A short piece of poetry, in which the two first lines do not rhyme together, is called قطعه *a fragment*; as this elegant fable of Sadi on the advantages of good company,

گلي خوشبوي در حمام روزي
رسيد از دست محبوبي بدستم
بدو گفتم كه مشكي يا عبيري
كه از بوي دلاويز تو مستم
بگفتا من گل ناچيز بودم
وليكن مدتي با گل نشستم
كمال همنشين در من اثر كرد
وگر نه من همان خاكم كه هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of * ſcented clay. I took it, and ſaid to it, " Art thou muſk or ambergris? for I am " charmed with thy delightful ſcent." It anſwered, " I was a deſpicable piece of clay; but I was ſome " time in the company of the roſe; the ſweet qua-" lity of my companion was communicated to me; " otherwiſe I ſhould have been only a piece of earth, " as I appear to be."

* گل خوشبوي ghili khoſhbúi, a kind of *unctuous clay*, which the Perſians perfume with eſſence of roſes, and uſe in the baths inſtead of ſoap.

 When

When both lines of each couplet rhyme together through a whole composition, it is called مثنوي, as in the following examples:

چنين است آيين گردنده دهر
نه لطفش بود پايدار ونه قهر
نه پرورد كس را كه آخر نكشت
كه در مهر نرم است ودر كين درشت

Such is the nature of inconſtant fortune, neither her mildneſs nor her violence are of long duration: ſhe exalts no one whom ſhe does not at laſt oppreſs; for ſhe is light in her affection, but moſt harſh in her hatred.

فريدون فرّخ فرشته نبود
زمشك وزعنبر سرشته نبود
بداد ودهش يافت آن نيكويي
تو داد ودهش كن فريدون تويي

The happy * Feridún was not an angel; he was not formed

* An ancient king of Perſia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a ridiculous miſtake in his tranſlation of theſe lines (ſee the article Farrakh in his Bibliothéque Orientale) for not recollecting the ſenſe of فرّخ HAPPY, he made a proper name of it, and tells us that Farrakh was a man whom the Perſians conſider as a perfect model of juſtice and magnanimity.

of muſk or ambergris. He gained his reputation by juſtice and liberality: be thou juſt and liberal, and thou wilt be a Feridún.

جواني پاكباز وپاك رو بود
كه با پاكيزه روبي دركرو بود
چنين خواندم كه در درياي اعظم
بكردابي درافتادند باهم
چو ملّاح آمدش تا دست كيرد
مبادا كاندر آن سختي بميرد
همي كفت از ميان موج تشوير
مرا بكذار ودست يار من كير
درين كفتن جهان بروي دراشفت
شنيدندش كه جان مي داد ومي كفت
حديث عشق از آن بطّال منيوش
كه در سختي كند يار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were ſailing in the great ſea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and ſave him from

periſhing

perishing in that unhappy juncture; he called aloud, and pointed to his mistress from the midst of the waves; "Leave me, and take the hand of my be-"loved." The whole world admired him for that speech; and when he was expiring he was heard to say, "Learn not the tale of love from that wretch "who forgets his beloved in the hour of danger."

These examples will, I hope, be sufficient to undeceive those who think that the Asiatick poetry consists merely in lofty figures and flowery descriptions. There is scarce a lesson of morality or a tender sentiment in any European language, to which a parallel may not be brought from the poets of Asia. The verses of eleven syllables which are used in the great Persian poems, always rhyme together in couplets. It is unnecessary in this section to give an example of the Persian قصیده or *elegy*, as it differs only in its length from the غزل or *ode*, except that the Cassideh often turns upon lofty subjects, and the Gazal comprises for the most part the praises of love and merriment, like the lighter odes of Horace and Anacreon. The most elegant composers of these odes are جامي Jâmi and

and حافظ Hafiz, each of whom has left an ample collection of his lyrick poems. I may confidently affirm that few odes of the Greeks or Romans upon ſimilar ſubjects, are more finely poliſhed than the ſongs of theſe Perſian poets: they want only a reader that can ſee them in their original dreſs, and feel their beauties without the diſadvantage of a tranſlation. I ſhall tranſcribe the firſt ode of Hafiz that offers itſelf, out of near three hundred that I have paraphraſed: when the learner is able to underſtand the images and alluſions in the Perſian poems, he will ſee a reaſon in every line why they cannot be tranſlated literally into any European language.

گل بي رخ يار خوش نباشد
بي باده بهار خوش نباشد
طرف چمن وطواف بستان
بي صوت هزار خوش نباشد
رقصيدن سرو وحالت گل
بي لاله عذار خوش نباشد
با يار شكرلب گلاندام
بي بوس وكنار خوش نباشد

باغ گل ومل خوشست امّا
بي صحبت يار خوش نباشد
هر نقش كه دست عقل بندد
بي نقش ونگار خوش نباشد
جان نقد محقّرست حافظ
از بهر نثار خوش نباشد

The rofe is not fweet without the cheek of my beloved; the fpring is not fweet without wine.

The borders of the bower, and the walks of the garden are not pleafant without the notes of the nightingale.

The motion of the dancing cyprefs and of the waving flowers is not agreeable without a miftrefs whofe cheeks are like tulips.

The prefence of a damfel with fweet lips and a rofy complexion is not delightful without kiffes and dalliance.

The rofe-garden and the wine are fweet, but they are not really charming without the company of my beloved.

All the pictures that the hand of art can devife are not agreeable without the brighter hues of a beautiful girl.

Thy

Thy life, O Hafiz! is a trifling piece of money, it is not valuable enough to be thrown away at our feaſt.

The laſt diſtich alludes to the Aſiatick cuſtom of throwing money among the gueſts at a bridal feaſt, or upon any other extraordinary occaſion: the Perſians call this money نثار niſár, and him who collects it نثارچین niſár cheen.

I ſhall conclude this grammar with a tranſlation of the ode quoted in the ſection upon the Perſian letters; ſee page 12.

If that lovely maid of Shiraz would accept my heart, I would give for the mole on her cheek the cities of Samarcand and Bokhara.

Boy, bring me the wine that remains, for thou wilt not find in paradiſe the ſweet banks of our Rocnabad, or the roſy bowers of Moſellâ.

Alas! theſe wanton nymphs, theſe fair deceivers, whoſe beauty raiſes a tumult in our city, rob my heart of reſt and patience, like the Turks that are ſeizing their plunder.

Yet

Yet the charms of our darlings have no need of our imperfect love; what occasion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the singers, and of wine, and seek not to disclose the secrets of futurity; for no one, however wise, ever has discovered, or ever will discover them.

I can easily conceive how the inchanting beauties of Joseph affected Zoleikha so deeply, that her love tore the veil of her chastity.

Attend, O my soul! to prudent counsils; for youths of a good disposition love the advice of the aged better than their own souls.

Thou hast spoken ill of me; yet I am not offended: may heaven forgive thee! thou hast spoken well: but do bitter words become a lip like a ruby which ought to shed nothing but sweetness?

O Hafiz! when thou composest verses, thou seemest to make a string of pearls: come, sing them sweetly; for heaven seems to have shed on thy poetry the clearness and beauty of the Pleïads.

The wildneſs and ſimplicity of this Perſian ſong pleaſed me ſo much, that I have attempted to tranſlate it in verſe: the reader will excuſe the ſingularity of the meaſure which I have uſed, if he conſiders the difficulty of bringing ſo many eaſtern proper names into our ſtanzas.

I have endeavoured, as far as I was able, to give my tranſlation the eaſy turn of the original; and I have, as nearly as poſſible, imitated the cadence and accent of the Perſian meaſure; from which every reader, who underſtands muſick, will perceive that the *Aſiatick numbers* are capable of as regular a melody as any air in Metaſtaſio.

A PERSIAN SONG.

Sweet maid, if thou wouldſt charm my ſight,
And bid theſe arms thy neck infold;
That roſy cheek, that lily hand
Would give thy poet more delight
Than all Bocára's vaunted gold,
Than all the gems of Samarcand.

Boy, let yon * liquid ruby flow,
And bid thy penſive heart be glad,
Whate'er the frowning zealots ſay:
Tell them their Eden cannot ſhow
A ſtream ſo clear as Rocnabad,
A bow'r ſo ſweet as Moſelláy.

Oh! when theſe fair, perfidious maids,
Whoſe eyes our ſecret haunts infeſt,
Their dear deſtructive charms diſplay,
Each glance my tender breaſt invades,
And robs my wounded ſoul of reſt,
As Tartars ſeize their deſtin'd prey.

In vain with love our boſoms glow:
Can all our tears, can all our ſighs
New luſtre to thoſe charms impart?
Can cheeks where living roſes blow,
Where nature ſpreads her richeſt dies,
Require the borrow'd gloſs of art?

* لعل مذاب a *melted ruby* is a common periphraſis for wine in the Perſian poetry. See Hafiz, ode 22.

Speak

Speak not of fate—ah! change the theme,
And talk of odours, talk of wine,
Talk of the flow'rs that round us bloom:
'Tis all a cloud, 'tis all a dream;
To love and joy thy thoughts confine,
Nor hope to pierce the sacred gloom.

Beauty has such resistless pow'r,
That ev'n the chaste Egyptian dame
Sigh'd for the blooming Hebrew boy:
For her how fatal was the hour,
When to the banks of Nilus came
A youth so lovely and so coy!

But ah! sweet maid, my counsel hear;
(Youth should attend when those advise
Whom long experience renders sage)
While musick charms the ravish'd ear,
While sparkling cups delight our eyes,
Be gay; and scorn the frowns of age.

What

What cruel anſwer have I heard!
And yet, by heav'n, I love thee ſtill:
Can aught be cruel from thy lip?
Yet ſay, how fell that bitter word
From lips which ſtreams of ſweetneſs fill,
Which nought but drops of honey ſip?

Go boldly forth, my ſimple lay,
Whoſe accents flow with artleſs eaſe,
Like orient pearls at random ſtrung;
Thy notes are ſweet, the damſels ſay,
But oh, far ſweeter, if they pleaſe
The nymph for whom theſe notes are ſung!

END OF THE GRAMMAR.

A

C A T A L O G U E

OF THE

MOST VALUABLE BOOKS IN THE PERSIAN LANGUAGE.

Oxf. The publick libraries at Oxford.
Par. The Royal Library at Paris.
Lond. The Britiſh Muſeum at London.
Priv. The collections of private men.

HISTORY.

كتاب روضة الصفا تصنيف امير خواندشاه

The garden of purity, by Mirkhond.---A general hiſtory of Perſia in ſeveral large volumes. *Oxf. Priv.*

اكبر نامه ابو فضل

The hiſtory of the life of Sultan Acber, by the learned and elegant Abu Fazl. *Oxf.*

كتاب آيين اكبري

A deſcription of the Indian empire, written by the order of Sultan Acber by a ſociety of ſkilful men.---A tranſlation of this book would be extremely uſeful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences both in peace and war, and of all the cuſtoms and ceremonies in his palace; together with a deſcription of the natural productions of his empire. *Oxf.*

واقعات بابري

The actions of Sultan Baber; written either by himſelf, or under his inſpection.---This book contains a minute account of that prince's wars, and a natural hiſtory of his dominions. *Oxf.*

تاريخ كشمير

The hiſtory of Caſhmir, by a native of that extraordinary country.---A very curious and entertaining work. *Oxf.*

تاريخ عالم اراي عباسي

The hiſtory of the lives of the Perſian kings from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. *Oxf.*

تاريخ كزيده

The ſelect chronicle.---This work is an excellent hiſtory of Perſia, and has been tranſlated into Arabick and Turkiſh. *Oxf.*

خلاصة الاخبار

A ſhort hiſtory of Perſia in one volume, by Khandemir, a learned and agreeable writer. *Oxf.*

لب التواريخ

The heart of hiſtories.---A copious hiſtory of the Perſian empire, written in the middle of the ſixteenth century by Abdallatîf, a native of Cazvin.

ظفر نامه

The book of victory.---A hiſtory of the life of Timur, commonly called Tamerlane, written in a moſt beautiful and elegant ſtyle. *Oxf.*

تذكرة

تذكرة الشعراء تصنيف دولت شاه

An account of the lives of the Perſian poets, by Devlet-ſhah of Samarcand. *Par.*

تاريخ جهانكشا يا تاريخ نادري من كلام
ميرزا مهدي

The hiſtory of the life of Naderſhah, king of Perſia, written by Mirza Mahadi, and tranſlated into French by the author of this grammar.

POETRY.

شاه نامه فردوسي

Shah námeh. A collection of heroick poems on the ancient hiſtories of Perſia, by Ferduſi. See the treatiſe on Oriental poetry added to the life of Naderſhah, ſect. II. p. 248. *Oxf. Priv.*

كليات خاقاني

The works of Khakáni, a ſublime and ſpirited poet. *Oxf. Priv.*

ديوان حافظ

The odes of Hafiz: ſee the treatiſe above-mentioned. *Lond. Oxf. Par. Priv.*

كليات سعدي

The works of Sadi; containing گلستان or *the bed of roſes*, بوستان or *the garden*, and ملمعات or *the rays of light*. The two firſt of theſe excellent books are very common; but I have not ſeen the laſt: they are all upon moral ſubjects, and are writ with all the elegance of the Perſian language. *Oxf.*

كليات اهلي

The works of Ahli; containing,

سحر حلال *lawful magick*, a poem.
شمع وپروانه *the taper and the moth*, a poem.
كتاب قصايد *a book of elegies*.
كتاب غزليات *a book of odes*. *Oxf.*

كليات جامي

The works of Jámi; containing, among others,

سلسلة الذهب *the chain of gold*, a poem in three books.

قصه سلمان وابسال *Selman and Abſal*, a tale.

سكندر نامه *the life of Alexander.*

يوسف وزليخا *the loves of Joſeph and Zuleica*, a very beautiful poem.

ليلي ومجنون *the loves of Leila and Megenun.*

ديوان جامي *a collection of odes.*

بهارستان *the manſion of the ſpring.*

تحفة الاحرار *the gift of the noble.*

سبحة الابرار *the manners of the juſt.* *Oxf.*

ديوان خسرو

A book of elegant odes, by Mir Khoſru. *Oxf.*

مثنوي

تصنيف جلال الدين رومي

A poetical work called *Meſnavi*, upon ſeveral ſubjects, of religion, hiſtory, morality, and politicks; compoſed by Geláleddîn, ſurnamed Rúmi.----This poem is greatly admired in Perſia, and it really deſerves admiration. *Oxf. Priv.*

ديوان انوري

The poems of Anvári, which are quoted by Sadi in his Guliſtan, and are much eſteemed in the Eaſt.

كليات نظامي

The works of Nezámi; containing ſix poems:

اسرار العاشقين *the ſecrets of lovers.*

هفت پيكر *the ſeven faces.*

خسرو وشيرين *the loves of Coſru and Shirin.*

سكندر نامه *the life of Alexander.*

ليلي ومجنون *Leila and Megenun*, a tale.

مخزن الاسرار *the treaſure of ſecrets.* *Lond.* *Priv.*

پند نامه

Pendnáma, a book of moral ſentences not unlike thoſe of Theognis in Greek, by فريدالدين عطار Ferideddin Attar. *Lond.* *Oxf.*

كليات كاتبي

The works of Catebi; containing five poems:

مجمع البحرين *the junction of two ſeas.*

ده باب *the ten chapters.*

حسن وعشق *beauty and love.*

ناصر ومنصور *the conqueror and the triumpher.*

بهرام وگلاندام *the loves of Baharam and Gulendam.*

There

There are many more hiſtories and poems written in Perſian; but thoſe above-mentioned are the moſt celebrated in Aſia. The poets of the ſecond claſs were رودكي Roudeki, who tranſlated Pilpai's fables into verſe; رشيدي Reſhídi, who wrote an art of poetry called حدايق السحر *the inchanted gardens*; احمدي Ahmedi, who compoſed an heroick poem on the actions of Tamerlane: not to mention a great number of elegiack and lyrick poets, who are very little known in Europe.

PHILOSOPHY.

انوار سهيلي كاشفي

The light of Soleil or Canopus.---A very elegant paraphraſe of Pilpai's tales and fables, by Caſheſi. *Oxf.*

عيار دانش

The touchſtone of learning; a more ſimple tranſlation of Pilpai, by Abu Fazl. *Oxf.*

هزار يك روز

The Perſian tales of a thouſand and one days, tranſlated into French by Petit de la Croix.

نگارستان

نگارستان جويني

Negariſtan, *the gallery of pictures*, by Jouîni.---A miſcellaneous work upon moral ſubjects, in proſe and verſe. There is a beautiful copy of this book in the Bodleian library at Oxford. *Marſh* 397.

دانش نامه.

A ſyſtem of natural philoſophy, by Isfahani. *Oxf.*

جواهر نامه

The natural hiſtory of precious ſtones. *Oxf.*

There are many books in Perſian upon geometry, algebra, aſtronomy, mechanicks, logick, rhetorick, and phyſick; all which deſerve to be read and ſtudied by the Europeans. The Perſians are very fond of elegant manuſcripts; all their favorite works are generally written upon fine ſilky paper, the ground of which is often powdered with gold or ſilver duſt: the firſt two leaves are commonly illuminated, and the whole book is ſometimes perfumed with eſſence of roſes or ſandal-wood. The poem of Joſeph and Zuleica in the publick library at Oxford is, per-

haps, the moſt beautiful manuſcript in the world: the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the higheſt degree: it is in the collection of the learned Greaves, N° 1. The Aſiaticks have many advantages in writing: their ink is extremely black, and never loſes its colour; the Egyptian reeds with which they write, are formed to make the fineſt ſtrokes and flouriſhes; and their letters run ſo eaſily into one another, that they can write faſter than any other nation. It is not ſtrange, therefore, that they prefer their manuſcripts to our beſt printed books; and if they ſhould ever adopt the art of printing, in order to promote the general circulation of learning, they will ſtill do right to preſerve their claſſical works in manuſcript.

I ſhall conclude with a Perſian ode in the three Aſiatick hands, and ſhall add a few remarks upon each of them.

I.

NISKHI.

This is the only form of writing that we can imitate exactly by our types: it is the hand of the Arabians, who invented

invented the characters; and it muſt, therefore, be learned before we attempt to read the other hands: it is frequently uſed by the Perſians, and the hiſtory of Naderſhah was written in it.

II.

TALIK.

This beautiful hand may eaſily be read by Europeans, if they underſtand the Perſian language; and if they do not what will it avail them to read it? In this form of writing the ſtrokes are extremely fine, and the initial letters بـ, تـ, نـ are ſometimes ſcarcely perceptible. The characters are the ſame with thoſe uſed in printing, except that س and ش are often expreſſed by a long ſtroke of the reed, as in the third word of the ſecond line, which anſwers to ساقي; there are alſo two examples of this in the third line. As the Perſians always write their lines of an equal length, they are obliged to place the words in a very irregular manner: if the line be too ſhort, they lengthen it by a fine ſtroke of the reed; if too long, they write the words one above another. In the Perſian poems the tranſcribers place

place both members of a couplet on the ſame line, and not the firſt above the ſecond, as we do: a Perſian would write the following verſes in this order,

With raviſhed ears *The monarch hears,*
Aſſumes the god, *Affects to nod.*

It muſt be confeſſed that this irregularity in writing, joined to the confuſion of the diacritical points, which are often placed at random, and ſometimes omitted, makes it very difficult to read the Perſian manuſcripts, till the language becomes familiar to us; but this difficulty, like all others in the world, will be inſenſibly ſurmounted by the habit of induſtry and perſeverance, without which no great deſign was ever accompliſhed.

III.

SHEKESTEH.

In this inelegant hand all order and analogy are neglected; the points which diſtinguiſh ف from ق, خ from ج and ب from ت, ث and ن, &c. are for the moſt part omitted, and theſe ſeven letters, ا, د, ذ, ر, ز, ژ, و, are

are connected with those that follow them in a most irregular manner. This is, certainly, a considerable difficulty, which must be surmounted before the learner can translate an Indian letter: but I am persuaded, that those who chiefly complain of it have another difficulty still greater, which is their imperfect knowledge of the language.

چو آفتاب می از مشرق پیاله برآید
زباغ عارض ساقی هزار لاله برآید
نسیم در بر کل بشکند کلالهٔ سنبل
چو از میان چمن بوی آن کلاله برآید
شکایت شب هجران نه آن شکایتهاست
که شمهٔ زبیانش بصد رساله برآید
کرت جو نوح نبی صبر هست در غم طوفان
بلا بکردد وکام هزار ساله برآید
بسعی خود نتوان برد کوهر مقصود
خیال تست که این کار بیحواله برآید
زکرد خوان فلک کو طمع چه میداری
که بیملالت صد غصه یکنواله برآید
نسیم زلفت اکر بکذرد بتربت حافظ
زخاک کالبدش صد هزار لاله برآید

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BY JOHN URI, D. D.

Who has been for ſeveral Years employed by the Univerſity of Oxford, in making a Catalogue of the Oriental Manuſcripts in the Bodleian Library.

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ERRATA.

In the PREFACE.

Page xv. line 6. *for* Zenophon *read* Xenophon.
ibid. 17. arange *read* arrange.
xvi. 20. were *read* was.
xxii. 6. cause *read* law.

In the GRAMMAR.

Page 1. *for* زيان *read* زبان
10. line 12. بجال *read* بخال
15. 16. are *read* is.
29. 18. مثال *read* زوال
121. 3. from the bottom, نر *read* بر
ibid. بو *read* تو

The Binder will place the Errata at the end of the book, after the Proposals for MENINSKI; he will also observe to place the Plate opposite the page which immediately precedes these Proposals, the smallest column being next the left-hand page.